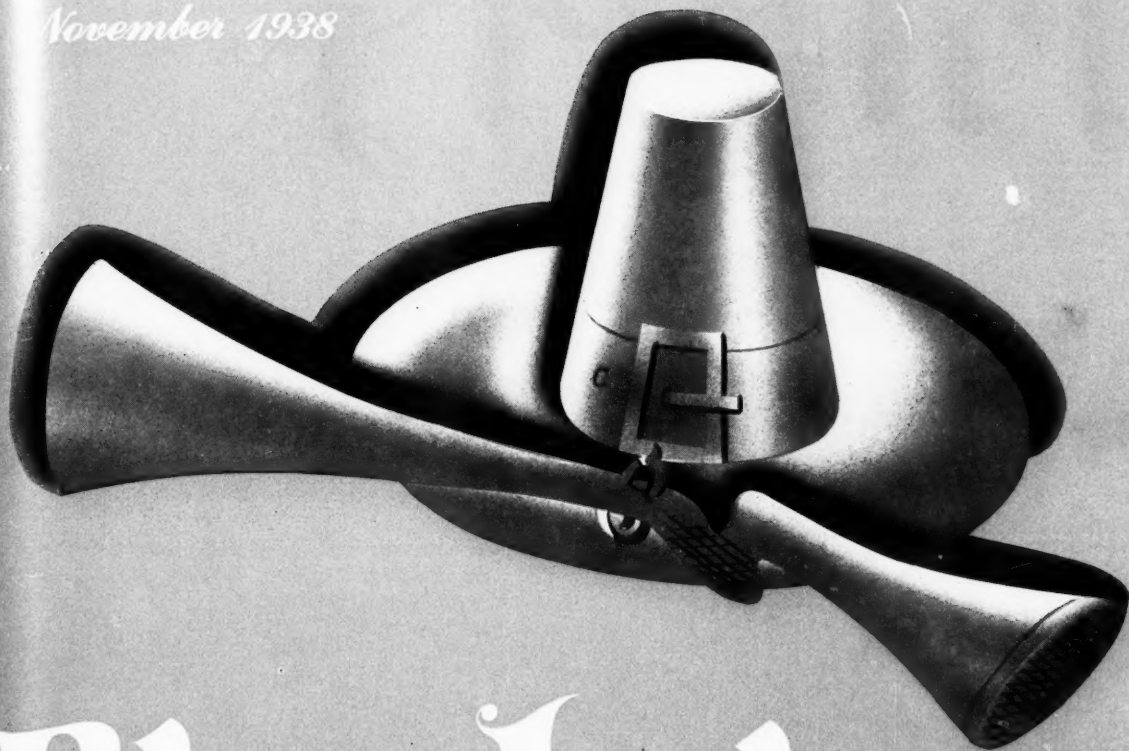


November 1938



# The Inland Printer

DAN SMITH

MAXWELL IS MADE WELL

# MAXWELL BOND

WATERMARKED

# MAXWELL OFFSET

TUB-SIZED

..... for magnificent  
**PRESS PERFORMANCE**  
these papers have no peer!

**THE MAXWELL PAPER COMPANY • FRANKLIN • OHIO**

*also manufacturers of Maxwell Mimeograph*

QUICK ADHESION



PERMANENT STICK

MAXWELL BOND ENVELOPES are manufactured under our own management by our affiliated subsidiary DAYTON ENVELOPE COMPANY, DAYTON, OHIO



# A Vital Selling Force— LUDLOW Typefaces

Exciting new typefaces are one of the most potent tonics for sales that a printer has at his command. Even with knife-edged competition, printing buyers favor those equipped to turn out printing that is outstanding in attractiveness. It gives salesmen something else to sell on besides price.

It's no wonder discerning printers look to Ludlow for attractive typefaces. They have observed the wider and wider use of new and distinctive Ludlow faces, a few of which are shown in the column at the right.

Its record of typeface production accounts for Ludlow's recognized position as a leader in typeface design. Five popular scripts, for example, are now available for Ludlow slug-cast composition. When you install Ludlow equipment, you are taking no chances either on the machine or on the adequacy of Ludlow matrix resources.

Shortage of type problems or of restricted use of less durable faces do not arise in the Ludlow-equipped plant. Slug-cast from hand-set matrices, Ludlow composition can be produced in any quantity. And best of all for the printer looking for profits, job and display composition can be produced with Ludlow at a lower cost.

You are invited to send for specimen showings of Ludlow typefaces and facts regarding the efficiency and economy of the Ludlow system of job and display composition.

**LUDLOW TYPOGRAPH COMPANY**  
2032 Clybourn Avenue + Chicago, Illinois

*Society News*  
Ludlow Coronet

*News Column*  
Ludlow Coronet Bold

*Fall Fashion*  
Ludlow Mayfair

*New Effect*  
Ludlow Mandate

*News Head*  
Ludlow Hauser Script

**Attractive Lines**  
Ludlow Bodoni Campanile

**Publishers**  
Ludlow Tempo Bold

**Old Styles**  
Ludlow Tempo Bold Italic

**New Mat**  
Ludlow Karnak Intermediate

**Condensed Design**  
Ludlow Karnak Obelisk

**Display Line**  
Ludlow Karnak Black Condensed

**Printing**  
Ludlow Karnak Black

**Designs**  
Ludlow Karnak Black Italic



Equipment licensed for use under  
U. S. Patent No. 2,078,790

**DO YOU PUT THESE**  
**OFFSETTING**  
**SLIP-SHEETING**  
**RACKING** **INK DOCTORING**  
**LOST RUNNING TIME**  
**IN YOUR COST SHEET?**

The difference between loss and profit in your cost sheet may be due to one of the above bugaboos in your press-room. These losses are easily eliminated by installing a DeVilbiss Spray System.

The DeVilbiss System is sturdy, efficient, simple—an investment you will never regret. If you prefer, start with one outfit—stationary or portable—you can always add to it. Available with one or two spray guns; gravity or pressure feed; with or without air compressor. Fifteen standard outfits . . . write for descriptive literature—no obligation.

**THE DEVILBISS COMPANY**  
**TOLEDO, OHIO**



*DeVilbiss Spray Outfits work efficiently on all types of presses.*

**DEVILBISS** **SPRAY SYSTEMS**

1888 - FIFTY YEARS OF QUALITY PRODUCTS - 1938

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year: 40c a copy. Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1938, The Inland Printer Company

*Your privilege to ask...  
...ours to prove!*

Miller Automatics, both in numbers and performance, are now recognized as THE modern cylinder press... Re-orders prove it. Named below, are a dozen Miller users in various sections of the country who have recently ordered two or more additional Miller Automatic Cylinders.

**Presses**

|                                      |                   |
|--------------------------------------|-------------------|
| 4—ART COLOR PRINTING CO. . . . .     | Dunellen          |
| 6—BARING PRESS . . . . .             | Detroit           |
| 3—CON P. CURRAN PRINTING CO. . . . . | St. Louis         |
| 4—C. H. FORSMAN CO. . . . .          | New York          |
| 6—FRANKLIN PRINTING CO. . . . .      | Philadelphia      |
| 6—GENERAL MANIFOLD CO. . . . .       | Franklin          |
| 3—MERCHANTS INDUSTRIES . . . . .     | Bellefontaine     |
| 3—MILPRINT, INC. . . . .             | Milwaukee         |
| 4—NELSON COMPANY . . . . .           | Chicago           |
| 3—OTTERBEIN PRESS . . . . .          | Dayton            |
| 5—FRANK G. SHUMAN CO. . . . .        | Chicago           |
| 3—WASHINGTON COLLEGE PRESS . . . . . | Washington, D. C. |

Whether owner or employee, it is your privilege to ask — ours to explain — how modern Millers can help you. A new Miller Automatic catalog gladly mailed on request.



**MILLER PRINTING MACHINERY CO.**  
PITTSBURGH, PA.



# SAFEGUARDING BUSINESS' MOST PRECIOUS ASSETS

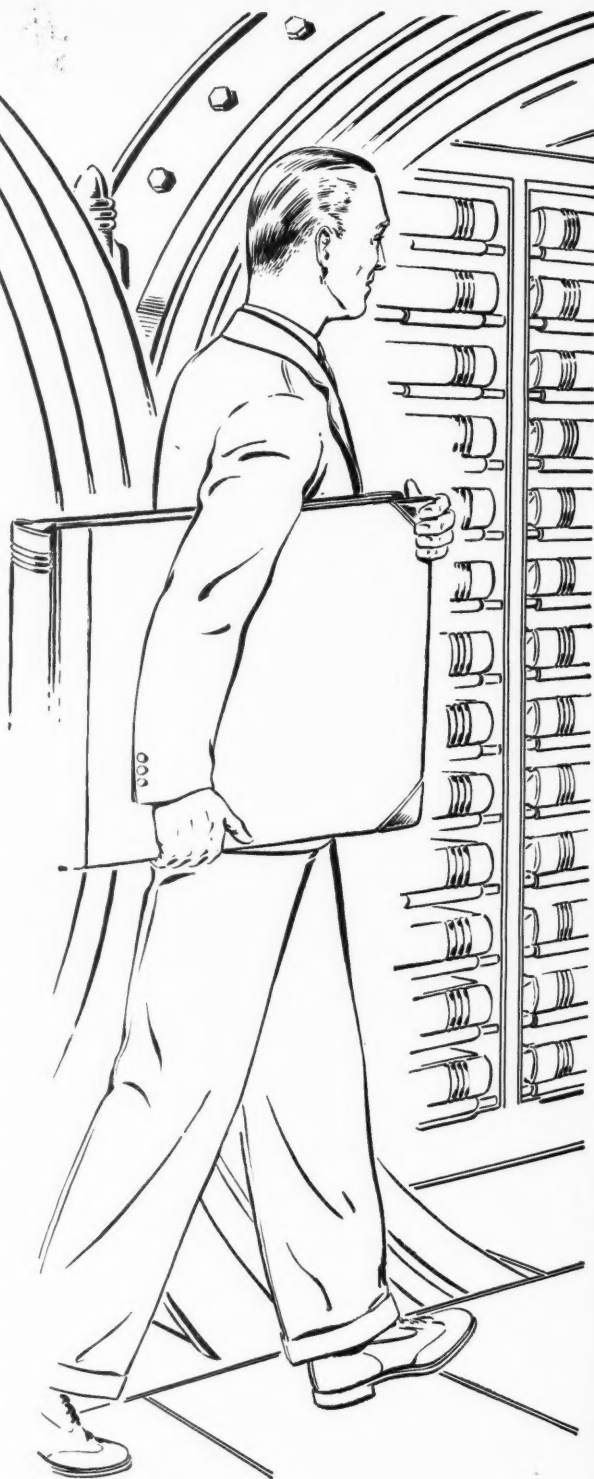
Business without records would be chaos. Many such records are vital to the perpetuation as well as progress of industry itself — and these records are customarily placed on paper that can be trusted indefinitely, paper that bears the familiar Byron Weston Co. Linen Record watermark. There are many occasions where paper of proved dependability is needed to protect your own reputation for quality and workmanship and to protect your customer against loss of present prestige or future goodwill. For such occasions, choose from the range of Weston-watermarked papers the one best suited to the purpose. Each is made to the standards that have resulted in well nigh universal acceptance of Weston's paper for the vital and permanent records of business, industry and commerce.

Your local Weston distributor will promptly furnish samples

**BYRON WESTON COMPANY • DALTON • MASS.**

*Manufacturers of*

# WESTON'S PAPERS



## RAG CONTENT LEDGE

Extra No. 1—100%

BYRON

WESTON CO.

LINEN RECORD

100% DEFIANCE

85% WAVERLY

75% CENTENNIAL

50% WINCHESTER

25% BLACKSTONE



## RAG CONTENT INDEX

100% DEFIANCE

75% HOLMESDALE

50% WINCHESTER

WESTON'S  
MACHINE POSTING  
INDEX

50% Rag Content



## MACHINE ACCOUNT

TYPACOUNT  
LINEN LEDGER

85% Rag Content

WESTON'S  
MACHINE POSTING  
LEDGER

50% Rag Content



## RAG CONTENT BON

Extra No. 1—100%

WESTON'S BON

100% DEFIANCE

75% HOLMESDALE

65% EXMOOR

50% WINCHESTER

25% BLACKSTONE

*"We couldn't run our New,  
High Speed Presses without Dayco's"*

**SAYS Mr. William Zile,**  
the Pressroom Foreman of The Otterbein  
Press—a great printing and publishing house.



Mr. William Zile's job of keeping a huge pressroom going at top speed has taught him plenty about rollers. And here is what he says about Daycos.

"Before we went 100% Daycos on our high-speed presses, we tried various kinds of ordinary rollers. But it was no use. They wouldn't stand up for more than 3 or 4 days. Production was creeping—our time loss was terrific. Now look at these Daycos at 2 million impressions—they are like new and easily good for 4 million more."

"Thanks to Daycos our battery of high-speed presses turns out hundreds of thousands of impressions every 24 hours without a minute's loss of production time. We don't know what roller trouble is—all we do is keep Daycos clean and watch them deliver 3,000 to 4,000 impressions an hour night and day on multiple shifts. Solids, process half-tones, type and big runs are all the same to Daycos—I'm telling you we just couldn't get along without them."

Profit by the above typical Dayco experience. Whatever your needs—for letterpress—offset or intaglio work—or for special work of any

**TOO HOT TO HANDLE** after a high-speed "mudderrun"—but Daycos are ready to roll again—they are like new at 2 million impressions and ready to go at least 4 million more according to Mr. William Zile, Foreman, and his pressman shown above.

kind—there is a Dayco built specifically for your needs. Let a Dayco representative study your requirements. Remember there is only one

genuine patented renewable surface type roller—it's Dayco, for better work and lower production costs.

THE DAYTON RUBBER MFG. CO.  
DAYTON, OHIO



#### **DAYCO "STAYPUT" ROLLERS**

*Especially built for Newspapers  
are distributed by*

**GEO. H. MORRILL COMPANY**  
Division General Printing Ink Corporation

## **Dayco Rollers**

The Original Synthetic Rubber **D** Printing and Lithograph Rollers

THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

DAYCO PATENTED RENEWABLE SURFACE  
EXTREMELY SOFT YET  
TOUGH RUBBER BASE  
STOCK



PATENTED  
DAYCO BASE AND RENEWABLE SURFACE  
CAN BE APPLIED TO ANY STOCK

Please Mention The INLAND PRINTER When Writing to Advertisers

[illegible]

some and durable steel cabinet containing 297 dummy sheets (double 9 x 12) of fine cover, text, offset and opaque papers in great variety, together with complete sample books of all lines and a color finder.

It is perpetually serviced free of charge, not only on items contained in the cabinet, but with full sheets of all other items we manufacture.

It will solve once and for all time the sample and dummy sheet problem for printers, agencies, studios and advertising men, to which classes its sale is limited.

The nominal price of \$5.00 is but a fraction of the cost of manufacturing this revolutionary help in the creation and sale of printing.

*Makers of Good Paper Since 1848*

Copyright, 1938, by The Beckett Paper Co.

I enclose \$5.00 and my business letterhead. Please send The Beckett Perpetual Auto-file. I retain the right to return the Auto-file at your expense within 30 days, if dissatisfied, and to receive immediate refund of purchase price.

|             |                |
|-------------|----------------|
| <b>NAME</b> | <b>ADDRESS</b> |
|-------------|----------------|

**BUSINESS** \_\_\_\_\_ **CITY** \_\_\_\_\_ **STATE** \_\_\_\_\_



**"COLD WEATHER? HOT WEATHER?  
...IT'S ALL THE SAME TO THESE  
WEATHERPROOF NEOPRENE ROLLERS**



*Today we're using the  
same ones we used when it  
was ninety in the shade!"*

*Ask your Supplier  
for*  
**NEOPRENE**  
*Printing Rollers*  
*Or write us for a list  
of Manufacturers*

"LOTS of folks have to treat their rollers like silver-spoon babies. Spend good money to keep 'em cozy night and day all winter...yes, and to cool their fevered brows all summer.

"But not us. No, sir! These neoprene rollers of ours are weatherproof. Even in zero spells we turn down the heat at night...and sometimes it gets pretty chilly in here too. But in the morning these rollers are ready for work. Just set 'em once...

and they roll right up to top speed without a hitch.

"Same way in summer. We use the identical rollers, of course. Yet we never coddle 'em or slow down... and we never have to scrape roller mush out of the type, either!

"Take a tip from an old timer who's been taught new tricks. Get a set of these new all-weather rollers...neoprene they are, not rubber.

And you'll get speedy, high quality, high profit printing winter and summer!"



**E. I. DU PONT DE NEMOURS & CO., INC., RUBBER CHEMICALS DIVISION, WILMINGTON, DELAWARE**

*Please Mention The INLAND PRINTER When Writing to Advertisers*



**HAVE A  
PEEK**

**AT OUR**

*Samples*

**M**ORE than fifty thousand samples of job lots of paper are now being mailed from our sixteen divisions every month. When these Sabin Robbins "money savers" arrive at your desk, be sure to look them over. They are being sent to you because you are in a better position than anyone else to recognize REAL paper values when you see them.

All Sabin Robbins offerings are quality papers, guaranteed to be exactly as represented. All are available to you at substantial savings. Before you order stock on ANY job, be sure to investigate Sabin Robbins' current values in mill jobs and seconds. They save printers thousands of dollars yearly. If you are not receiving samples, call your nearest Sabin Robbins branch warehouse, or fill out and mail the attached coupon, NOW!

**Sabin Robbins Paper Co.**

National Distributors of Seconds and Jobs of Fine Paper ESTA

## DISTRIBUTED NATIONALLY



**ATLANTA, GA.**  
A.B.C. Freight Term. Bldg.  
Phone Walnut 6476



**BALTIMORE, MD.**  
1503 Hearst Tower  
Phone Plaza 1944



**BUFFALO, N. Y.**  
100 Perry Street  
Phone Washington 7894



**CHICAGO, ILLINOIS**  
2717 South Troy St.  
Phone Crawford 7100



**CINCINNATI, OHIO**  
General Offices  
Phone Kirby 3737



**CLEVELAND, OHIO**  
7800 Bessemer Ave.  
Phone Michigan 8554



**DETROIT, MICH.**  
1401 14th Street  
Phone Lafayette 3280



**KANSAS CITY, MO.**  
3706 Broadway  
Phone Westport 4950



**LOS ANGELES, CAL.**  
1145 Wall Street  
Phone Prospect 2103



**LOUISVILLE, KY.**  
521 South Third St.  
Phone Jackson 2726



**MINNEAPOLIS, MINN.**  
617 Washington Ave., N.  
Phone Atlantic 5236



**NEW YORK CITY**  
185 Mercer Street  
ALgonquin 4-8450



**PEORIA, ILLINOIS**  
908 Washington St.  
Phone 43847



**PHILADELPHIA, PA.**  
15th and Carpenter  
Phone Fulton 1200



**PITTSBURGH, PA.**  
420 Bessemer Bldg.  
Phone Court 1766



**ST. LOUIS, MO.**  
313 Bank of Commerce  
Phone Chestnut 8774

### SPECIALIZING IN THE FOLLOWING ITEMS:

Enamel Book  
Machine Finish Book  
Super Book  
Poster Paper

Coated Label  
Cover Paper  
Index Bristol  
Plain and Coated Blanks

News Print  
Bogus Bristol  
Folding Bristol  
Government Post Card

### SEND FOR THESE!

SABIN ROBBINS weekly sample mailings of mill jobs and seconds save printers thousands of dollars. Be sure you are on our mailing list!



### MAIL COUPON NOW!

Sabin Robbins Paper Company  
Cincinnati, Ohio

Please put me on your mailing list for weekly samples of all Sabin Robbins paper values.

Firm Name.....

Street.....

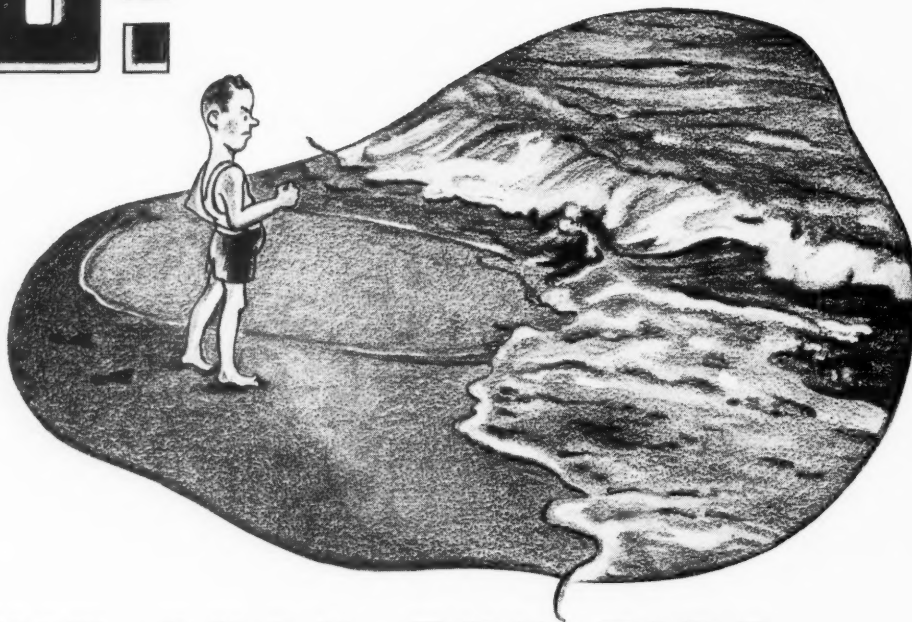
City.....State.....

Signature.....

**Company**  
ESTABLISHED in 1884



# NO!



## DON'T BUCK THE TIDE

☆ *King Canute tried it, back in 1017 A. D., and got his feet wet.*

There's no profit in bucking the tide of progress in the printing business. New ideas come, *irresistibly*, in this business the same as in any other. You can't stand on the beach and command the wave of popularity and sound economics to stand back, with any hope of success.

Trade Composition is sound economics for the printer. It enables him to do a better job, to make a better price, and to guarantee delivery on time. The printer who doesn't use trade composition, who clings to the mistaken idea that he is saving money by doing "everything under one roof," is placed in a poorly competitive position. The higher percentage of productive time, and the better, more modern equipment of the trade composition plant, are bound to engulf him in higher costs and lower quality of production.

There are one or more trade composition plants—members of this association—in your vicinity. Give them *more* of your composition—and *make more profit*.

### THE INTERNATIONAL TRADE COMPOSITION ASSOCIATION

With more than one hundred and fifty members in the United States and Canada pledged to good service and fair prices. Executive Offices at 629 Chestnut Street, Philadelphia, Pennsylvania

# No Introduction Needed



**The NAME helps you land the job . . .  
The PAPER helps you keep the customer**

"MR. CUSTOMER, have you met Hammermill Bond?" You bet he has! Perhaps as far back as 1912 . . . when Hammermill was first introduced in national advertising.

What does that mean to *you*? Well, put yourself in your customer's place. Wouldn't you rather do business with an old friend than with a stranger? Especially when it means getting better service and better value for your money?

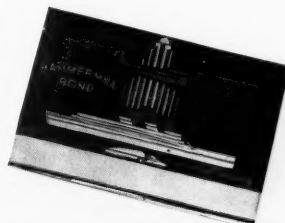
That's exactly the reason why it's easier to land printing jobs with Hammermill Bond. It's not just that this paper prints fast and sharp and clean . . . that it is easy to write on . . . that it can stand the gaff of office handling. What's more important, your customer *knows* it has these qualities. For

Hammermill Bond is the best known name in paper—a name that buyers of printing respect, largely because the paper itself is good, pleases them, brings re-orders.

Here are the plus values of Hammermill Bond—a name that helps you land the job . . . paper quality that helps you keep the customer.

• • •

To help your sales work, use the Hammermill Bond Sample Book. Shows full color range and all finishes. Also samples Hammermill Bond Envelopes. Contains complete stock information. Send for free copy today.



Hammermill Paper Co. IP-NO  
Erie, Pa.

Please send me free the Sample Book of Hammermill Bond.

Name \_\_\_\_\_

Position \_\_\_\_\_

(Please attach to your business letterhead)

Please Mention The INLAND PRINTER When Writing to Advertisers

*The Choice of the Leaders*

Photograph is by courtesy of R. R. Heywood Company, Inc., New York City, which operates six H. S. P. Offset presses, a total of nine cylinder units.

# HARRIS

*the Yardstick by which Offset Press Equipment is measured*

## HARRIS OFFSET PRESSES

### Commercial Group:

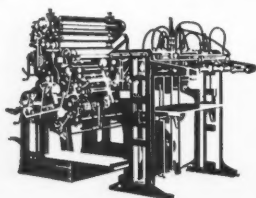
17" x 22", 21" x 28", 22" x 34" in single color.

### Color Group:

26" x 40", 35" x 45" in single color;  
41" x 54", 42" x 58", 46½" x 68½" in one, two, three and four colors.

● Harris principles of press building are the result of years of engineering skill and precision manufacture—matters which concern both the maker and the user of offset equipment. Harris offsets are designed and constructed to earn profits in the pressroom. Leaders throughout the Graphic Arts know this. Harris has long known it as the pioneer builder of successful offset presses. With Harris installations, management is prepared to anticipate continued pressroom profit.

**PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES**



## HARRIS OFFSET PRESSES

### HARRIS • SEYBOLD • POTTER COMPANY

GENERAL OFFICES: 4510 East 71st Street, Cleveland, Ohio • HARRIS SALES OFFICES: New York, 330 West 42nd Street; Chicago, 343 South Dearborn Street; Dayton, 813 Washington Street; San Francisco, 420 Market Street • FACTORIES: Cleveland, Dayton



# NEVER LOST A FRIEND

## HOWARD BOND

**THE WORLD'S WHITEST BOND PAPER  
QUALITY**

*Like the Sun in its Orbit  
"Never Varies"*

Compare It! • Tear It! • Test It! • And you will specify

HOWARD BOND  
WATERMARKED  
"The Nation's Business Paper"

**THE HOWARD PAPER CO. • URBANA, OHIO**

*Please Mention The INLAND PRINTER When Writing to Advertisers*



## Answer—Yes or No!

1. Do you frequently drive your car home by a new route? *Answer (yes or no).....*
2. Do you experience pleasure in meeting new people? *Answer (yes or no).....*
3. Do you get a kick out of tuning in new radio programs? *Answer (yes or no).....*
4. Do you occasionally look for new places in which to dine? *Answer (yes or no).....*

*If you answer YES to all these four questions it indicates that you are alert, progressive and receptive to new ideas, and that*

### YOU WILL BE INTERESTED

in news about progressive rollers. There is no mechanical gauge to measure satisfaction, and without realizing it you may have been dissatisfied for a long time with the results you have been getting from your rollers.

In a recent survey conducted by a leading printing publication, *four years* was the average life attributed to vulcanized-oil rollers by printers answering questionnaires. This means IDEAL VULCANIZED-OIL ROLLERS, the rollers which for more than twenty

years we have been manufacturing and perfecting.

It is an established fact that these rollers today represent the most advanced ideas in roller perfection and performance. It is also true that without Ideal equipment in your plant you are not securing the full benefits of progress in roller development.

This popular roller is only one of many different types of rollers which we manufacture to serve your every purpose. One of our competent representatives is located near you.

## IDEAL ROLLER & MANUFACTURING CO.

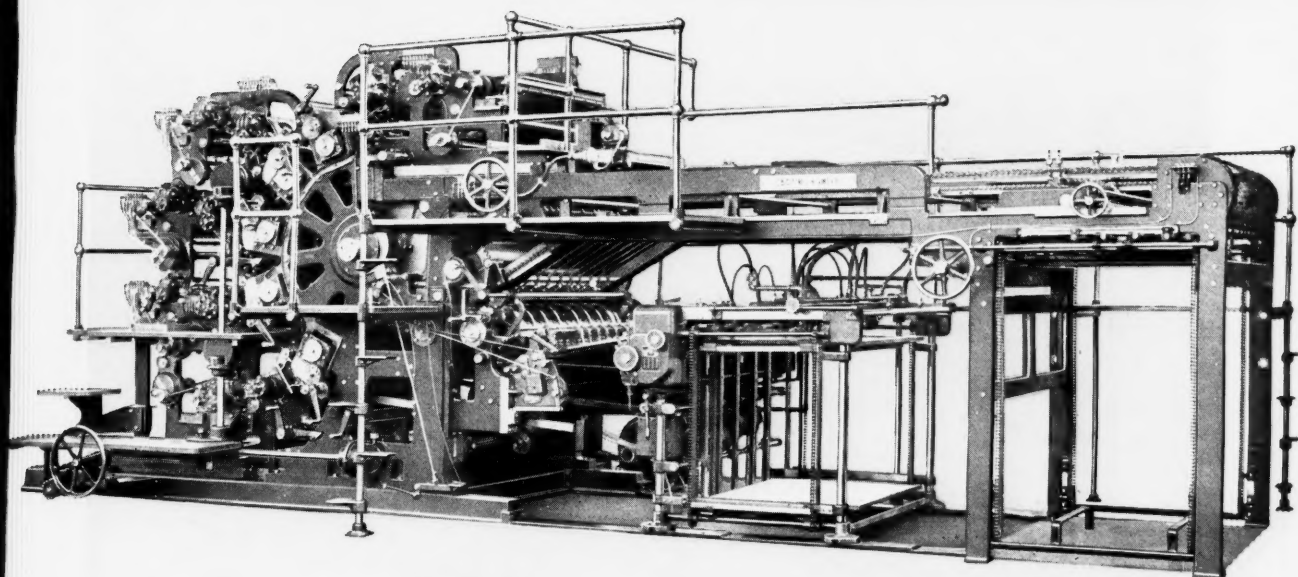
CHICAGO, ILLINOIS • LONG ISLAND CITY, NEW YORK

*Branch offices are located in the principal cities*









# LARGE PROFITS IN 5-color COMMERCIAL PRINTING

A fifth color for commercial printing (in addition to four-color process) has definite selling advantages to the printer. It makes it possible to offer customers a fifth impression, for any desirable purpose, at a very moderate extra cost. For example: (1) The use of metallic inks in addition to four-color process. (2) The use of a special color not obtainable by means of process work. (3) Where plates of the same color must be printed close together, with no margins for lock-up, one of the plates can be placed on the fifth plate cylinder. • Several sizes of Cottrell Five-Color Presses are available—25x38, 32x45, 38x50, and 50x72, all of which will accommodate over-size forms and sheets. With speeds on the smaller machines up to 5000 five-color sheets an hour, the *net production* of these Cottrell Presses is ordinarily greater than the *running speed* of any other press that will handle the same kind of work. Then, too, you have the advantage of printing all five colors in one operation—insuring accurate register, with minimum waste—plus the unsurpassed brilliance which is characteristic of Cottrell color printing. • Write for detailed information about Cottrell Four- and Five-Color Rotary Presses.

**C. B. COTTRELL & SONS CO., WESTERLY, R. I.**

NEW YORK: 25 EAST 26TH STREET • CHICAGO: 332 SOUTH MICHIGAN AVENUE  
CLAYBOURN DIVISION: 3713 NORTH HUMBOLDT AVENUE, MILWAUKEE, WISCONSIN  
SMYTH-HORNE, LTD., 1-3, BALDWINS PLACE, GRAY'S INN ROAD, LONDON, E. C. 1

TRADE LINOTYPE MARK

Dear Sir:

Thought I had better write you and let you know about the new Blue Streak Linotype. This week we ran out around seventy galleys of quadded matter and the new machine worked perfectly.

The distributor is fine—in fact, the whole machine runs just like the factory makes them to run. We are all overjoyed, and thank goodness we included the Self-Quadder, as the time saved will pay for the device in six months. Believe me, if you have any prospects that are doubtful about the quadder, bring them over and we will give them a demonstration.\*

Will trade our other machine some of these days for a Master Blue Streak Model 32; as you know, I don't like to see my machines get too old. I am in the printing business to make some money, and it cannot be made with old machinery.

\*Name on request.

**"I AM IN THE PRINTING  
BUSINESS TO MAKE SOME MONEY,  
AND IT CANNOT BE MADE  
WITH OLD MACHINERY"**

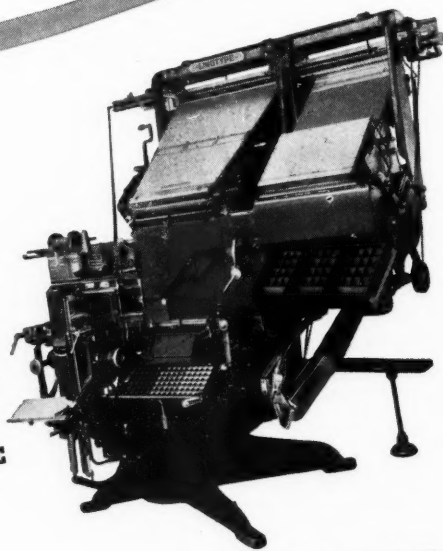
—so he bought a Blue Streak Linotype. And now that he has found how it cuts composition costs, he plans to buy another Blue Streak Linotype.

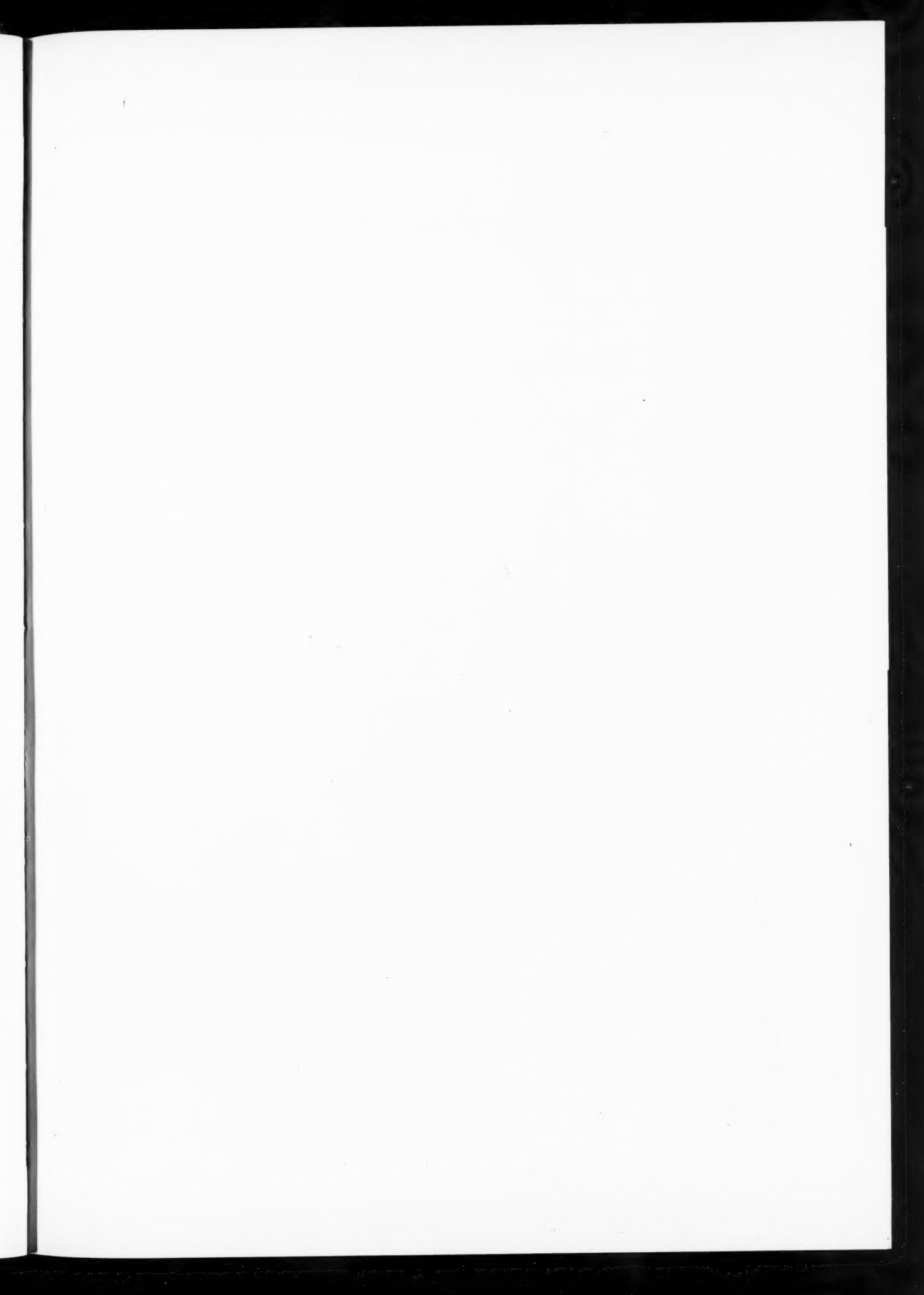
Thus, one Blue Streak leads to another. Once a printer experiences Blue Streak efficiency, he invariably starts planning to make his shop 100% Blue Streak. The reason? Because he has found the way to added profit.

Are you acquainted with the money-making features of the new Blue Streak Linotypes?

**MERGENTHALER LINOTYPE  
COMPANY**

Linotype Memphis Extra Bold and Bookman





# A Printer's Prayer

BY WILFERD A. PETERSON

To the Great Printer who  
Prints in all the Colors of  
the rainbow and whose Type  
Faces are stars and clouds,  
autumn leaves and sun-  
beams, snowflakes and  
flowers, this is my prayer:

**T**hat I may Set Up  
my life to the Mea-  
sure of a man; +  
That I may have the cour-  
age, win or lose, to follow  
the Rules of the game; +  
That I may Point my life  
toward the things that  
count; + That I may Lock  
Up within my heart idle  
tales, gossip, and words  
that hurt; + That I may  
Make Ready for the oppor-  
tunities to serve that come  
my way; + That I may  
Register in my memory the  
splendor of sunsets, the glow

of friendships, the thrill of  
great music, and the mental  
lift of inspiring thoughts; +  
That I may Press forward  
in the spirit of adventure  
toward new horizons of  
achievement; + That I may  
Work and Turn out worthy  
accomplishments; + That  
the Impressions I make  
on the white pages of time  
may encourage, cheer, and  
inspire all those who cross  
my path; + That I may  
Bind together in my own  
life all those positive quali-  
ties that make for happy,  
creative, triumphant living;  
+ And finally, O Master  
of Printers, help me avoid  
the disgrace of making Pi  
of my life and guide me  
safely around the yawning  
mouth of the Hell Box. +

Copyrighted 1938, The Jaqua Co., Grand Rapids, Michigan

It's a tie! The above entry in THE INLAND PRINTER's typographic contest, submitted by Joseph Thuringer, of Lakewood, Ohio, received 58 points from the judges. But the entry of Richard J. Hoffman, of Los Angeles, also received 58 points! So a first prize of \$25 will be sent to each of the two leading contestants. Mr. Hoffman's entry will be reproduced next month, together with other submitted designs, including the one which took second prize (53 points), submitted by an apprentice in the Government Printing Office, Washington





NOVEMBER, 1938

J. L. FRAZIER, *Editor*

*The Leading Business and Technical Journal of the World in the Printing and Allied Industries*

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## TRADE COMPOSITORS CONVENE

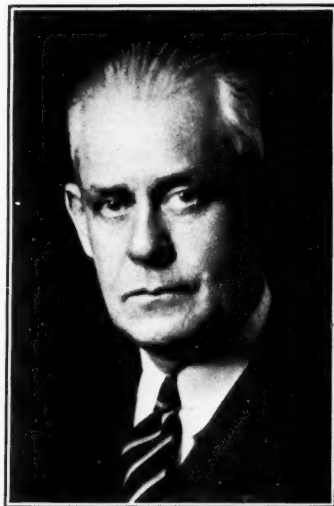
*Type experts analyze future improvements and possibilities at Nineteenth Annual Convention of International Trade Composition Association, Indianapolis, October 10 and 11. Awards given for printed specimens*

MARKED BY unusually well attended sessions, the Nineteenth Annual Convention of the International Trade Composition Association was held at the Hotel Lincoln, Indianapolis, October 10 and 11. Indicative of the growing trend toward practical conventions was the theme: "Meeting Tomorrow's Problems . . . Today."

Heaviest attendance at the two-day meeting was occasioned by the reproduction-processes program, of which Frank M. Sherman, of the Lanston Monotype Machine Company, Philadelphia, was chairman. Mr. Sherman outlined the vast changes which have occurred in reproduction processes in the graphic arts over the past half century or so.

He pointed out that more rapid improvement, especially in the quality of printing, has been made in offset printing and lithography than in letterpress printing. This he attributed to the recent demand for lower prices, due to the depression, and to the increased use of color and pictures of many kinds. The trend, particularly in magazines, catalogs, broadsides, and the like, is to more and larger pictures and somewhat less type.

New developments briefly mentioned were a water-cooled mercury-vapor lamp which gives an intense white light, and makes an exposure in about half the time of the ordinary arc light, with consequently sharpened negatives; and direct-projection attachments for cameras whereby small copy is "blown up" to large size.



HERBERT F. CZARNOWSKY, president of the I. T. C. A., is head of the Baltimore Type and Composition Corporation, Baltimore, Maryland

Out of this widened use of offset and lithography has come the demand for various types of reproduction proofs, and the reproduction-processes program was proposed.

O. C. Geffken, of Vandercook and Sons, Chicago, was introduced by Mr. Sherman, and spoke on "Reproduction Proofs by Direct Printing."

Mr. Geffken stated that a continual check must be made of typesetting equipment and type. High type prints

heavy, low type doesn't print, while pitted type won't ink or print. Other factors which must be considered in pulling good proofs are press, paper, and ink. Finally the press operator must be well grounded in his work.

In speaking of "black on white" proofs (black ink on white paper) the speaker said: "It is a good plan to set aside a proof press to be used only for reproduction purposes, and make the man in charge of this press responsible for maintaining and operating it. If you are not able to keep a fairly steady flow of forms for reproduction coming to this press, and must use it in the meantime for general proving, it of course means that certain operations must be done in order to prepare the press for reproduction work such as repacking the cylinder, washing up the rollers, and changing ink.

"The press should be located away from dust and dirt and should have good lighting over both feedboard and bed. Provide a paper cabinet for the standard sizes, weights, and kinds of paper. Furnish overlay papers, ranging from .001 to .006 inch in thickness, and preferably cut to the same sizes of the proofing paper for ease in feeding to guides and grippers. The press should be the flat feedboard type, with a side guide, cylinder grippers, and automatic electric-inking system. The automatic electric-inking system, which is standard equipment on several models, provides a quick and efficient means for rolling up the stiff ink used for reproduction proofs without

loss of time and the uncertainty of improper distribution. As many of you already know, this makes an ideal layout for making reproduction proofs."

Examples of reproduction proofs pulled with different packings on the press were distributed. In discussing the specimens Mr. Geffken gave the following data:

"The press used is equipped with automatic electric ink distribution. The cylinder was cut to a depth of forty thousandths. For the proofs made with the hard packing I used five sheets of oiled manilas six-thousandths thick

face of the type. After cleaning, subsequent impressions must be taken at slower speed; if the picking persists it will be necessary to reduce the stiffness of the ink by adding a small amount of softer ink. Do not add reducer directly to the stiff ink, because it will not combine readily with the pigments unless ground in an ink mill.

"Going back again to the cylinder packing, you will recall that my tight packing was only thirty-thousandths. The reason for doing this was to be able to feed a base or makeready sheet with the proof sheet. When a form is completed, the base sheet with the makeready attached is thrown away and a new base sheet is used for the following form.

"This method keeps the permanent packing from becoming embossed with each new form, and eliminates frequent renewal of the cylinder packing. In this way we present a new flat surface to each new form, eliminating the hazard of previous indentation appearing in a following form to cause additional makeready.

"If forms of type vary too much in printing height, it is good practice to attach a rubber blanket on the outside of the cylinder. The blanket I used was twenty-seven-thousandths thick and under it I placed a six-thousandths manila. With a three-thousandths makeready sheet, plus the five-thousandths proof sheet, this makes about forty-one-thousandths total on the cylinder altogether."

An important point was made in connection with the amount of pressure needed to print the type. The speaker said: "Don't expect that a rubber blanket or other resilient material will eliminate makeready. We must keep in mind that the larger the area of type surface, the greater the pressure must be exerted to iron out and force the ink into the fibers. I found it necessary to add to the thickness of the makeready sheet two-thousandths for the script type (Kaufmann) and three-thousandths to the following two fonts (Bernhard Gothic Bold and Ultra Bodoni). The six-point (Copperplate Gothic Number 4) at the bottom of the sheet required no additional pressure."

Mr. Geffken prefers rubber rollers for several reasons. They are not affected by heat or cold, wet or dry weather, and when set to .910 to give eight thousandths depth of contact will maintain that. The resiliency of the rubber allows grinding to the exact

diameter of the roller gear, assuring a minimum of slurring during inking.

"To lock or not to lock" depends on the form. Small forms do not require lockup. Large and intricate forms should be locked. Bearers are a big help in preventing slurs, especially on edges and ends of columns.

Paper should be held close to the cylinder while printing. An ample size sheet should be used to allow the last line to print before the sheet leaves the cylinder sheet brush. A small electric heater or a heated cabinet is an aid in drying proofs. [See article on dryers

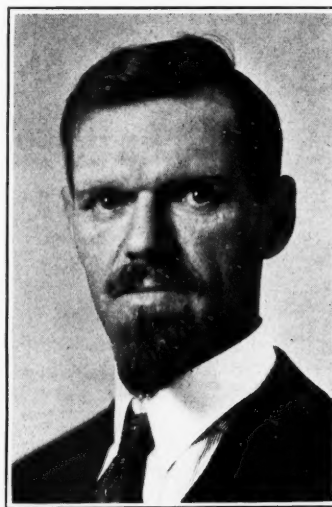


**HOWARD C. CALDWELL**, of *Caldwell-Baker Company*, advertising, of Indianapolis, stressed promotion

for a total of thirty thousands. The 100-pound dull-coated sheet was five-thousandths thick, and, with a six-thousandths manila as a makeready sheet, totals about forty-one thousandths of material on the cylinder.

"The type used was foundry type, locked in a chase. The ink was a good grade of reproduction black and the rollers were rubber. The proof sheet and the six-thousandths manila, which I placed to the guide and gripper, were sufficient pressure. To check this, after an impression is taken, trip the ink rollers and inspect the type. If the coating is being removed, it will be found as white specks stuck to the type face.

"When picking occurs, the form must be washed with a quick-drying solvent. I prefer to use a soft-haired brush, applying the solvent to the brush to clean the type thoroughly, and only use a dry soft rag to finally absorb the solvent and clean the sur-



**PROFESSOR FELIX E. HELD**, of *Ohio State University*, Columbus, told "*The Nature of Sales Appeal*"

and preparation of proofs for reproduction in *THE INLAND PRINTER* for September.—THE EDITOR.]

While the above general conditions apply in making glassine or Cellophane proofs, according to the speaker, the latter types of proofs require more care because the stock does not absorb ink, and persists in squeezing away from the type. He continued: "The ink in this case, as it contacts the glassine or Cellophane, leaves a tacky film on the sheet which, although it may not be completely opaque, will allow a fine bronze or lampblack powder to be dusted on the surface with cotton. The sample proofs on glassine paper were made by using a rubber blanket twenty-seven-thousandths thick with a six-thousandths manila next to the cylinder. I used the rubber blanket because it follows the irregularities of type and paper surfaces without too much pressure to

cause the ink to spread. Two sheets of three-thousandths print paper, plus the glassine sheet, provided sufficient pressure to print. The ink for glassine and Cellophane was stiffer than that used on the dull-coated paper, to keep the ink from crawling."

"It is desirable, whenever possible, that forms of smaller type be run separately from the larger types. The small types require less ink and will not fill as readily when run separately."

For bronzing or lampblacking proofs, a dusting cabinet was recommended. A sheet of ground glass with a light under it is helpful in determining opacity. Sheets treated with powders should be given ample time to dry. In cleaning bronzed proofs, powdered soapstone is dusted over the proof and then carefully rubbed with suitable cotton.

Myron T. Monsen, of Thormod Monsen and Son, Chicago, spoke next on "Transparent Proofs Pulled on the Offset Proof Press." Mr. Monsen emphasized the points made by the previous speaker: good equipment, thorough preparation, and careful workmanship. In contrast to Mr. Geffken, Mr. Monsen uses regular composition rollers. This indicates, apparently, that in the hands of careful workmen either roller will give good results.

C. Kenneth Miller, of the Colortype Company, Indianapolis, and president of the Indianapolis Typothetae, discussed "Types Best Suited for Photographic Reproduction." He recommended that eight-point be the minimum size. Bold or semi-bold give good results most easily, according to Mr. Miller.

He prefers a semi-glossy, coated paper, heavy enough for easy handling and to prevent sinking in of the letters during impression. Ink should be heavy-bodied, dull-drying, and deep black—such as a heavy bond ink.

A discussion period followed the speakers' program.

Other speakers on Monday's program included Prof. Felix E. Held, of Ohio University, who spoke on "The Nature of Sales Appeal," and Fred W. Hoch, Fred W. Hoch and Associates, New York, whose topic was "Cost, Estimating, and Pricing Methods."

Professor Held maintained that an object or service has no sales appeal in itself; it must be sold upon the basis of meeting the customer's needs. To that end the seller must learn about the customer and his needs in addition to

being conversant with his own product.

Mr. Hoch declared that sound cost reduction in the printing industry is brought about in four ways: (1) specialization in certain kinds of printing; (2) purchasing in large quantities; (3) improved machinery; (4) development of trade plants such as the trade compositor.

"I think of type in two ways," he stated. "One way is what we do with type, and the other way is what others do with it—in eliminating it." Speak-

ones; (3) use time studies for standards; (4) use shortcuts in estimating; (5) analyze each problem for its true value; (6) gather, compile, disseminate to all who buy and all who sell composition—in other words, employ the best methods of research.

Starting the second day's sessions, Howard C. Caldwell, president of Caldwell-Baker Advertising Agency, Indianapolis, spoke briefly on the function of advertising in the business world today. He tied it in by stressing



Courtesy the Indianapolis Star  
I. T. C. A.'s past president, Sol M. Cantor, New York City; Public Printer A. E. Giegengack; and William E. Lickfield, executive secretary, I. T. C. A., and editor The Trade Compositor

ing of the first part of his viewpoint, Mr. Hoch believes we shall come to more uniform and easier methods of figuring costs and production. He showed charts and graphs he has developed which provide a number of such short cuts.

"What others do with type is not necessarily in the name of competition; it is merely a way of printing for distributing the message," the speaker continued. As examples of this he mentioned the Varityper, Composograph, silk screen, rubber plates, and the like. While results may not be comparable with letterpress the products of these methods do find a market.

In closing Mr. Hoch said we must change if we are to remain permanent. He suggested: (1) recognize economies for your customer; (2) sell for future profits instead of transient

the importance of the coöperative advertising campaign being conducted by the association. "The trade typesetting industry," said the speaker, "has a tremendous story to tell. Instead of whispering about it, as we are now, let us shout it out."

Barney Snyder, president of American Typesetting Corporation, Chicago, explained in detail the meaning of his company's slogan, "Set in Pencil—Then in Type." Readers will recall the article on this same topic which was printed in THE INLAND PRINTER for August, 1937.

Briefly, "Set in Pencil—Then in Type" involves the making of a detailed and accurate layout design for submission to the customer. A close approximation of finished artwork is made, headings are drawn exactly to size and spacing, copy is counted and



is represented by lines indicating the space required and the "color" the type will give.

All changes are made on the sketch. After the customer approves the design he does not see it again until he receives the completed plate or typography. No proof is submitted.

In this way, according to Mr. Snyder, there is a meeting of minds of the customer and the typographer while the work is in the pencil stage, thus eliminating customer indecision and costly alterations.

Herman L. Lewis, Detroit Typesetting Company, presented the list of candidates for office. The new officers are: president, Herbert F. Czarnowsky, Baltimore Type and Composition Corporation, Baltimore; vice-president, Ed. T. Cooper, Cooper & Beatty, Limited, Toronto; treasurer, John W. Shields, Bridgeport; executive secretary, William E. Lickfield, Philadelphia. Regional vice-presidents are: northwestern, James Marshall, Stow-Marshall, Incorporated, New York; southeastern, Neil Crowley, Intertype Composing Room, Chattanooga; midwestern, Bernard Snyder, American Typesetting Corporation, Chicago; Pacific Coast, Archie J. Little, Seattle; Canadian, George Brown, George Brown Typesetting Company, Toronto, Canada.

The executive committee for 1938-1939 is composed of: Joseph Baarlaer, Cincinnati Typesetting Company, Cincinnati; Sol M. Cantor, the Composing Room, Incorporated, New York; Frederick Dix, Dix Typesetting Company, Syracuse; Thomas L. Jaggars, Jaggars, Chiles, Stovall, Incorporated, Dallas; Herman L. Lewis, Detroit Typesetting Company, Detroit; Arthur J. Meyer, John C. Meyer and Son, Philadelphia; Lester A. Neumann, M & L Typesetting and Electrotyping Company, Chicago; C. Ernest Osterland, Cleveland Typesetting Company, Cleveland; Arthur Overbay, Typographic Service Company, Indianapolis; Walter Sears, Mono-Trade Company, Minneapolis.

An outstanding feature of the convention was the exhibit of trade composition advertising, gathered under the chairmanship of Ben C. Pittsford, O K Light Type Company, Chicago. A wide selection was shown.

Among the house-organs was *PM—An Intimate Magazine for Production Managers*. Unique in conception, this bi-monthly publication of the Compos-

ing Room, Incorporated, New York City, is rated as the foremost magazine of its type published today in the United States.

Reviewer of the exhibit this year was Laurance B. Siegfried, editor of *The American Printer*, assuming the role taken by J. L. Frazier, who served last year when the exhibit was begun. Certificates were awarded by the judges, Mr. Siegfried, Martin Aldred, and Joseph McDermott, to the following graphic arts concerns:

Most meritorious piece: "Confidence and Speed," a folder by M & L Typesetting and Electrotyping Company, Chicago. Most outstanding house-organ: *PM*, the Composing Room, Incorporated, New York City. General advertising (exclusive of the above): Class A (cities less than 250,000 in population). First, John W. Shields, Bridgeport, Connecticut. Second, Clyde B. Tryon, Omaha, Nebraska. Class B (250,000—500,000). First, Jaggars, Chiles, Stovall, Incorporated, Dallas, Texas. Second, Yaeger Typesetting Company, Columbus, Ohio. Class C (over 500,000). First,

John C. Meyer and Son, Philadelphia. Second, O K Typesetting Company, of Chicago.

New York City will be the scene of 1939's annual convention. The selection of a city to hold the spring meeting in June will be decided upon at a later date.

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## U. T. A. School Reunion

Alumni of the U. T. A. School of Printing gathered for a reunion luncheon at the Claypool Hotel, Indianapolis, October 9. This school was for many years the foremost school of printing in the country; it was organized in 1905 and operated until 1927, when it was merged with the department of printing at Carnegie Institute of Technology, Pittsburgh.

During the period of its independent operation, more than 2,600 students took courses at the school, coming from almost every country where printing is practiced. Many printers now high in the profession look back to the time when their names were on the U. T. A. school roster.

Streamlined  
for easy  
Reading

# The Long-Belmont Bugle

CHICAGO'S NEW-GREATER NORTHWEST SIDE NEWSPAPER

LATEST  
NEWS

VOLUME ONE — NO. 1

CHICAGO, ILL., FRIDAY, JULY 22ND 1938

INTRODUCTORY COPY

## P. L. PERINGTONS GET BABY GIRL

**STORK NOT BUSY  
MAKES DELIVERY  
JULY 22nd**

**BABY ARRIVES EARLY**

While the stork was not expected until next week it was easy to see delivery wanted to be made before the real hot days of August set in.

The impending storm which hovered over the hospital evidently caused Mr. Stork to drop his parcel quickly so as to beat the heavy showers.

—GIRL—

**NEW BORN BABY  
ELUDES PRESS  
PHOTOGRAPHERS**

**NO PICTURES YET**

Press photographers with cameras in hand were seen chasing around Belmont Hospital looking for the "tiny addition to the Perington family, but to no avail.

After a quick call by the photographer on the Doctor it was promised the child would pose in a few days. Cameras, film and flashlight bulbs will soon be popping.

HERE ARE PICTURES OF FATHER AND MOTHER



Mr. and Mrs. Paul L. Perington

**FATHER TOTAL  
WRECK AFTER  
TRYING ORDEAL**

**BRACER PILLS GIVEN DAD**

After two hours of smoking and pacing halls in the Belmont Hospital Mr. Perington returned home to spread the glad news. Phone calls, congratulations and a bottle of "Revivo" soon put him back on his feet. He will return to work soon. (We hope! We hope!)

Cigars are in order.

—GIRL—

**MOTHER FEELING  
LIKE A COOL  
MILLION DOLLARS**

**WANTS TO ATTEND DANCE**

Mother is feeling so well it is said her clothes have been hidden to prevent her from walking home.

—GIRL—

**BABY'S WEIGHT  
5 Lbs. — 12 Ozs.  
ON ARRIVAL**

**ROCKS THE SCALE**

While the tiny girl was being weighed she just couldn't be kept still for sheer joy of being able to have a voice in the affairs of the world around her.

**DIANNE PHYLLIS  
PERINGTON  
SEES DAYLIGHT**

**STARTS OFF YELLING**

It was at 4:20 P. M. when the Mother met the stork at the Belmont Hospital, 4058 Melrose Street. Mother had only been waiting since 2:00 o'clock for the stork to arrive.

At first the baby had been crying and it was believed by persons in the know that this was a condition brought about by coming so great a distance without food. A warm lunch will be given shortly. — No Potatoes!

When the little girl had become accustomed to her surroundings she was soon fast asleep.

—GIRL—

**THIS NEW BABY  
HAS ALL LATEST  
IMPROVEMENTS**

**NEW MODEL GIRL BABY**

It is without doubt that this baby has all latest improvements. A quick but thorough investigation shows this tiny girl to have all of that "G.F."

—GIRL—

**READ THE BUGLE**

Miniature paper (here slightly reduced) issued by P. L. Perington, a Ludlow operator, Chicago



# TYPOTHETAE SETS NEW COURSE

*Determination to make its basic principles serve a wider field is aim expressed by the United Typothetae of America at its fifty-second annual convention, held at Indianapolis, Indiana, on October 10, 11, and 12*

By **COLEMAN N. EVERETT**

OUT OF the fifty-second annual convention of the United Typothetae of America, held at Indianapolis, Indiana, October 10, 11, and 12, emerges, not a new organization, not a new U.T.A., not a new program for the organization, but what might be expressed as a new *determination* to make the program already adopted and in effect of wider application and of more effective use to the industry as a whole, with a more intensive and concerted effort to gain wider adoption of the fundamental principles for which the U.T.A. has stood throughout its fifty-two years of existence.

As told in the keynote address delivered at the opening session by James L. Cockrell, Tulsa, Oklahoma, busy member of the U. T. A. Executive Committee, and as mentioned again in the annual report of the president, George H. Cornelius, of Indianapolis, a special committee was appointed last March, with Mr. Cockrell as chairman, to study the U. T. A. setup from the standpoint of organization and service to the members. This committee made a careful investigation to find out whether the present program could be supplemented with other activities that were needed, or whether some of the present activities should be emphasized less or discontinued entirely.

The findings of the special committee were presented at a meeting of the board of directors, local Typothetae presidents, and members-at-large, held during the two days immediately preceding the opening of the convention. The same fundamental policies and background of the organization are retained, it being determined, as stated by Mr. Cockrell, that these policies and the existing program constitute the best possible means of stabilizing the industry as a whole, inasmuch as they are aimed at the stabilization of the individual unit in the industry. But the result of the discussion was, as stated by President Cor-

nelius, a revamping, not of program, but of ways and means, or, in other words, the applying of new design and technique for functioning.

As finally presented to the convention at the executive session, the resolution recommended that the executive



**B. B. EISENBERG, president, Corday & Gross, Cleveland, new U. T. A. head**

committee during the coming year give special consideration to finding ways and means for putting into effect immediately as many as possible of the suggestions offered, it being believed that there need be no change in the basic declaration of policies adopted at the convention of 1935.

Nine suggestions were listed with the resolution. These recommended that special emphasis be placed on making available to local associations suggestions for activities having as their purpose the greater effectiveness of services rendered to members of such local associations; that the recently appointed committee known as the U. T. A. Fair Labor Standards Act Committee be continued, and such other committees be appointed having

to do with legislative matters as may be deemed necessary; that particular attention be given to an activity concerned with establishing relations which will be mutually helpful in the case of competitive and allied industries, and that committees, such as the special Paper Trades Relations Committee, be appointed from time to time with this objective in view; that a committee on education be appointed to give special consideration to the educational needs of the industry and to recommend ways and means whereby the educational activities formerly sponsored by the U. T. A. may again become a major activity in the U. T. A. program; that steps be taken to determine the number of members operating offset, gravure, and steel-die engraving equipment, and the amount of mechanical payroll involved, and to investigate the probable expense of extending the production standards and economic hour rates and other services to cover the mechanical operations in these fields.

Several of the suggestions had to do with stimulating interest in activities and services, and for increasing the interest and attendance at local and zone meetings and at the national U. T. A. conventions.

The convention opened Monday morning, October 10, and was called to order by President George H. Cornelius. Practically the entire opening session was given over to the customary opening ceremonies, including the addresses of welcome and the response, the introduction of past presidents and members of the board of directors, the introduction of the Public Printer of the United States, the president of the International Association of Printing House Craftsmen, the president of the Graphic Arts Trade Association Executives, and the president of the Young Executives of the Graphic Arts.

The keynote address, "Three-foot Knives and Forks," by James L. Cockrell, of Tulsa, was the only scheduled

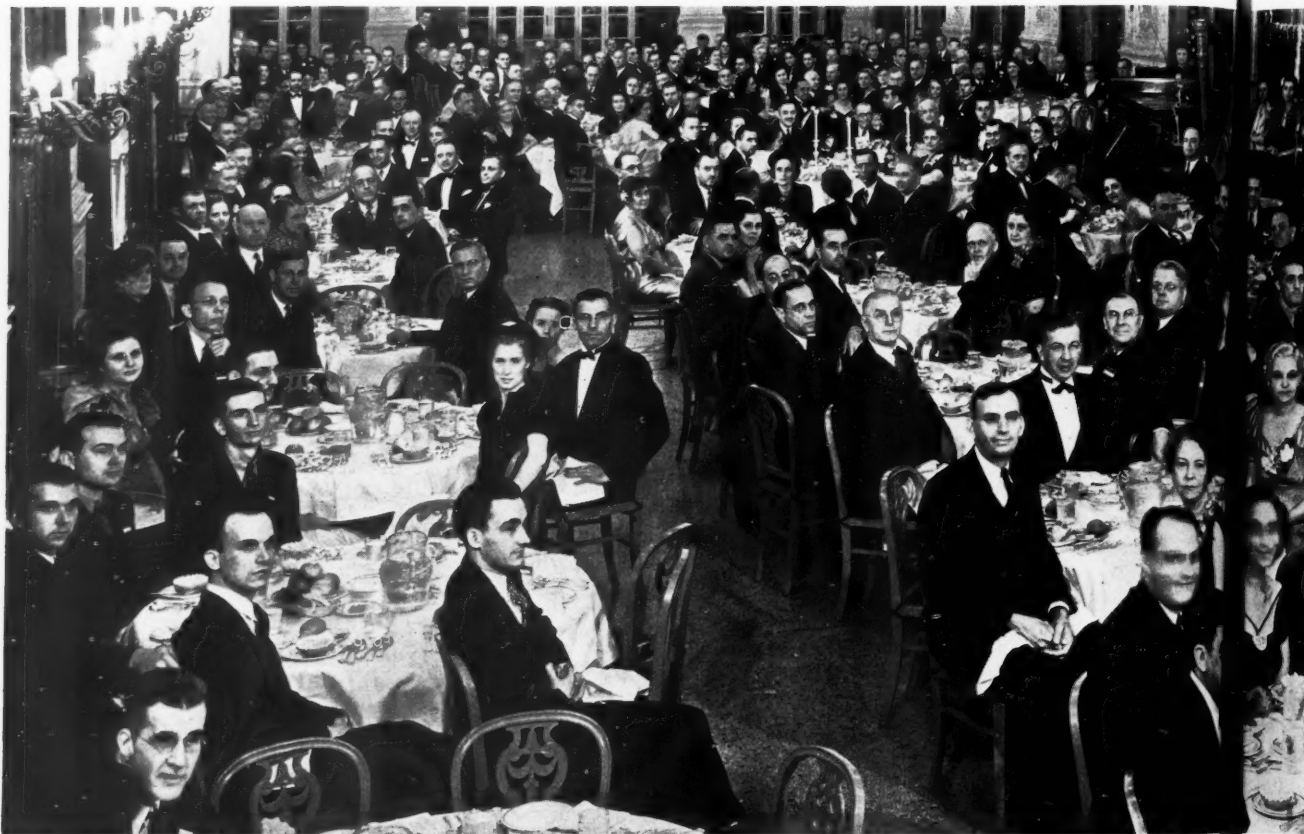
address for the opening session. Mr. Cockrell reviewed the years of service to the industry as rendered by the U. T. A., and emphatically brought out the need for greater coöperation on the part of all individual members and others interested in the continued progress of the industry.

The second session, on Tuesday morning, brought an illuminating description of "The Manufacture of

Wagner. "Today, most coated papers are all-purpose papers. They will print better than the comparable grades of 1929, they are much whiter, much cleaner, and much more uniform, and they will give a smoother folded edge than the folding coateds of 1929. . . . The present qualities will do more things, and do them better than the 1929 qualities. There has been a big increase in value. And there has been

checking up on new accounts, and especially on strangers who come to them for printing, and urged the printers to report such frauds that come to their notice to their local Typothetae secretaries so that a stop can be put to these fraudulent practices.

"Sales Problems in the Printing Industry" was the subject of an address by George L. Willman, sales counselor, of Chicago, who stressed the ne-



*U. T. A.'s annual banquet was held in the famous Riley Room of the Claypool Hotel, in Indianapolis, Indiana, on October 10*

United States Currency," the speaker being Clark R. Long, assistant director of the Bureau of Engraving and Printing. "New Developments and the Printability of Paper" was the subject of a talk by Frank E. Wagner, of the S. D. Warren Company, Boston, who described the work that paper manufacturers have been doing in recent years and the progress made in providing printers with better papers—papers that will meet the more exacting requirements of present-day printing processes.

"In 1929 the mills of the paper industry offered you a series of coated printing papers, and a series of corresponding folding coateds," said Mr.

a big increase in value in English finish and supercalendered papers."

"Do You Want to Stay in the Printing Industry?" was the subject of an address by Watson M. Gordon, of Dorremus and Company, of Boston.

"Frauds and Rackets," an address by the U. T. A. general counsel, John A. Bresnahan, of Washington, D. C., held to light many of the frauds perpetrated on printers all over the country; the speaker stressed the point that by allowing themselves to be taken in by these frauds, printers were unwittingly assisting racketeers by furnishing them "with printed matter that will help them steal and rob." Mr. Bresnahan emphasized the need for printers

checking up on new accounts, and especially on strangers who come to them for printing, and gave some of the fundamentals of selling printing today profitably.

Addresses on "Why I am in the Printing Business," by John C. Henley, Junior, of the Birmingham Publishing Company, Birmingham, Alabama, and "The Importance of Education in the Development of the Printing Industry," by Harry L. Gage, of the Mergenthaler Linotype Company, completed the program for the third session, held on Wednesday morning, October 12.

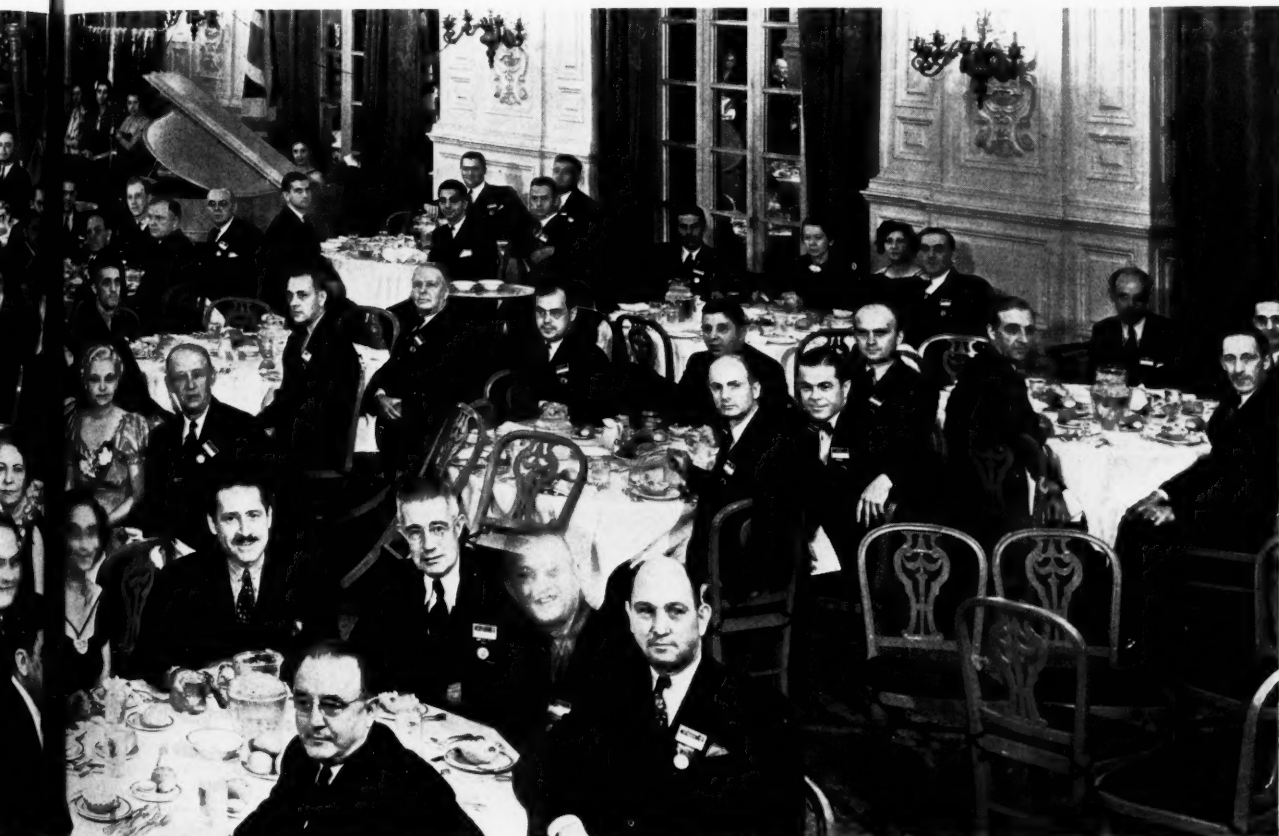
The last executive session held on Wednesday afternoon brought the reports of officers and committees, as

well as the election of officers. In addition to the resolutions already referred to, resolutions were also passed extending appreciation to the officers for their work, to the speakers at the convention sessions, to the Indianapolis printers for their hospitality. The printing trade customs and the code of ethics were again endorsed, the convention by resolution reaffirming its approval and restating its allegiance,

merchants, and printers, be organized. (c) That it is the opinion of the industry that the normal method of distributing paper is from the mill to the merchant to the printer or converter. (d) That printers should favor with patronage those jobbers who make an honest effort to adhere to normal methods of distribution and to sell on a wholesale mark-up basis only items which actually are sold "out of stock."

converters, also support of the nationwide policy; contact with local paper merchants by the local committees so as to be prepared to carry out the program developed by the national committee's efforts.

Still another resolution extended commendation to the American Photo-Engravers Association for its work in connection with the magazine known as *More Business*, and recommending



*Music and humor were features of the annual banquet. More entertainment for guests was provided the following evening*

and the secretary was introduced to publicize these resolutions.

Another important resolution pertained to paper-trade relations; this arose out of recommendations made to the U. T. A. by the Graphic Arts Trade Association Executives following a study of the recently published report of the special Paper Trade Relations Committee. The recommendations included, first, that a national printers' policy on paper merchandising methods should be adopted, to include the following: (a) That the report of the committee be given national distribution among printers, jobbers, and mills. (b) That a permanent committee representing mills,

(c) That the broken-package mark-up be determined on a weight rather than a value basis. (f) That inequalities in annual tonnage and "use" contracts are detrimental to the industry as a whole and should be corrected.

Further recommendations included public commendation of the committee and its reappointment, with instructions to draw up a long-range program; the immediate starting of a campaign to educate printers to make a "per pound" charge for handling paper regardless of who supplies the paper; immediate development of a program by local associations to meet local conditions in connection with relations between paper merchants and

the active support of the members by subscriptions.

B. B. Eisenberg, of the Corday & Gross Company, Cleveland, Ohio, stepped from the office of first vice-president to that of president as a result of the election. Other officers are: Edward J. Mordaunt, of C. J. O'Brien, Incorporated, New York City, first vice-president; H. F. Ambrose, of the E. T. Lowe Publishing Company, Nashville, Tennessee, second vice-president; R. W. Bradford, Bradford-Robinson Company, Denver, Colorado, third vice-president; Harry O. Owen, of C. O. Owen and Co., Incorporated, Chicago, fourth vice-president; William T. Greig, of the Bureau



of Engraving, Minneapolis, fifth vice-president; and Oscar T. Wright, of the National Capital Press, Washington, D. C., treasurer.

Those attending the convention had a busy time keeping up with the different special-group sessions held between regular convention sessions. Monday afternoon brought an accounting and cost-finding conference under the chairmanship of Oscar T. Wright, U. T. A. treasurer. Here discussions were held on such subjects as depreciation of capital assets; inclusion of selling expense in cost rates; budget costs; cost reconciliation and tie-in of costs; and ratios and their application to operation.

At the same time a session was held by the Graphic Arts Trade Association Executives, with discussions on the field of possible insurance service; serving members with respect to taxes, this being divided into special security taxes and miscellaneous taxes; and the report of the U. T. A. special Paper Trade Relations Committee.

The Young Executives of the Graphic Arts were also in session at the same time.

The production symposium, under the chairmanship of Fred W. Hoch, supervisor of production of the U. T. A., was considered by many to be the high spot of the convention, bringing together leading experts to answer questions pertaining to their specific fields or branches of the graphic arts. This has been reported in a special article (see following page).

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### Equipment Group Meets

Members of the National Equipment Association held their fifth annual meeting at the Claypool Hotel, Indianapolis, on October 11. Thomas R. Jones, president of American Type Founders, was elected president of the association; the retiring president was Harvey D. Best, president of the Lanston Monotype Machine Company, Philadelphia. Other officers elected were: vice-president, R. V. Mitchell, president of the Harris-Seybold-Potter Company, Cleveland; treasurer, James S. Gilbert, president of the Dexter Folder Company; secretary, James E. Bennet. The association voted to continue its support of the National



Canadian delegates to U. T. A. and I. T. C. A. conventions, with Capt. A. T. Mann, Junior, vice-president of Intertype Corporation, at a dinner given by him in their honor. Seated: Mrs. George S. Brown, Toronto; Miss O. Ottoway, secretary, Graphic Arts Association, Toronto; J. C. Shipman, director, Government Printing Bureau, Toronto; Mrs. H. W. Winpenny, Toronto; Fred Howe, Toronto. Standing: G. S. Brown, Toronto; George Vizard, Government Printing Bureau, Ottawa; Harry Ross; H. W. Winpenny; Ed. Cooper; and Captain Mann

Tuesday afternoon brought a production symposium, also the second sessions of the Trade Association Executives and the Young Executives of the Graphic Arts.

Graphic Arts Educational Guild, to which organization the group has contributed generously both time and financial support. Public Printer A. E. Giegengack later addressed the group.

## 'WAY BACK WHEN

Excerpts from old files  
of THE INLAND PRINTER



☛ The postal notes issued by the Government are pronounced a very poor job, in paper, ink, and presswork. Postmasters all over the country are protesting, and the probability is that contracts made for the supply of the notes will be canceled at once, and other contracts for a better article made.

—October, 1883.

☛ An inexplicable craze for the grotesque seems to have reached our type foundries—for certainly many of the specimens recently turned out, dubbed "the latest artistic designs," are the most atrocious and abominable ever conceived by the mind of man, and bear as much relation to artistic printing as a dromedary does to an Arab steed.

—May, 1884.

☛ A St. Louis printer begs leave to inform an inquirer in a late number of THE INLAND PRINTER that a "great brevier" is made by the St. Louis Typefoundry, and is exactly two-thirds of the pica of that foundry. It is larger than their regular brevier, and is preferred to it by St. Louis printers. It is a trifle larger than Johnson's brevier.

—November, 1885.

☛ The rage for illustrations by cheap, unsightly, and unmeaning cuts has assumed the form of an epidemic. . . . Some of the specimen sheets received, and we suppose we get our share of them, seem to be etchings copied from the walls of an insane asylum—the productions of idiots, fit only to be circulated among idiots.—November, 1885.

☛ The day has passed when the members of the craft can safely be sneered at on account of the place they occupy, either in society or the vast machinery of the business world. Now printing can boldly throw down the glove and challenge comparison with any and every trade or profession for sobriety, respectability, the calling to high places of trust and honor, as it has ever been able to do for education, intelligence, genius, and the rare dowry of brains. W. H. BUSHNELL.

—July, 1886.

☛ What is claimed to be the best eight hours' work ever done on a typesetting machine has been accomplished by Eugene Taylor, a Mergenthaler compositor, employed on a Denver paper. In eight hours Taylor set 65,000 ems, the machine being geared to eighty-eight revolutions.

—September, 1895.

☛ A bill is before the Kansas legislature providing that typesetting machines shall not be used anywhere in the state.—May, 1897.

☛ A three-sheet by Maxfield Parrish advertising Opie Read's novel, "Bolanyo," is being shown on the billboards. Messrs. Way & Williams, of Chicago, anticipate a demand from collectors for this poster; it is expected there will be some for disposal at \$1 each, or \$2 mounted and varnished.—September, 1897.



# GRAPHIC ARTS PROGRESS TOLD

*Eleven experts discuss new developments at production symposium held at convention of United Typothetae of America, Indianapolis. Opportunities to reduce production costs are pointed out to printing executives*

A PRODUCTION SYMPOSIUM, considered by many to be the high spot of the convention, was held Tuesday afternoon, October 11, under the chairmanship of Fred W. Hoch, supervisor of production management of the U. T. A. Eleven experts, specialists in their particular lines, were present to answer questions. In opening the symposium, Chairman Hoch called on each of these eleven experts to state briefly what he considered the important advancement in his division of the industry in the past year.

## **Coated Paper Improved**

With regard to paper, Summerfield Eney, Junior, of the Champion Paper and Fibre Company, New York City, said he thought the most remarkable developments he had seen were those in coated paper for offset printing. Then came the work done on high-speed presses, in from two to five colors. Next was the fact, not exactly new, that many printers had found that three-color work will give as good results, if not better in some instances, as four-color printing.

## **Letterpress Advantages**

In letterpress, Raymond Blattenberger, of Edward Stern and Company, of Philadelphia, cited the advancement made in printing with high-gloss inks on coated papers, which he felt was one of the things letterpress printing can and will be able to do much better than any of the offset processes. Mr. Blattenberger felt that there were still things the photoengraver can do to a plate which the offset printer cannot do to his plate; he pointed out that the way illustrations can be brought out by makeready, and by the human touch the pressman gives to a job of letterpress, as well as the laying of ink on paper by relief printing, are better for some purposes and still continue to be better than with the offset process.

The type of machinery that manufacturers are now furnishing was another point emphasized by Mr. Blattenberger, also the development of inks and paper which make it possible for

the ink to dry instantaneously on the sheet, particularly with high-speed presses. Likewise, the spray processes which are making it possible to lay a full volume of ink on the paper and produce a job with a full volume of ink without offset.

## **Dot Etching Developed**

William J. Wilkinson, of Zeese-Wilkinson Company, Incorporated, Long Island City, New York, felt the greatest advancement in offset printing was that it was now possible to make perfect reproductions of originals by four-color methods, because there had finally been developed a method of dot etching which is absolutely certain, and in which the making of the plate is similar to the making of plates for typographic printing. Typographic plates can be re-etched until a perfect reproduction of the original is secured, which was not always the case with offset positives used to re-etch plates from which four-color printing was done. Through long research and experimenting, however, four-color productions can be made by offset with the same fidelity that formerly obtained in typographic printing.

The next important step, Mr. Wilkinson observed, was that printing by offset can now be done on coated papers with the same facility and the same richness as by typographic printing. Also, the extra speed of offset printing, the lower cost of making plates, the wide range of papers, and the possibility of using papers (in addition to coated) which have textures that cannot be used in typographic printing, were other features mentioned by Mr. Wilkinson.

## **Electrotypers Assist**

Electrotypers also have made advancements, according to John F. Lutes, of Indianapolis, who stated that at the present time the most serious thought in the minds of electrotypers is to assist the relief printer in any way possible so he can hold his ground.

Pre-makeready was emphasized by Mr. Lutes, who observed that during

this past year particularly electrotypers have given a lot of thought and effort to assisting the printer in eliminating the work he has to do in preparing his plates for the press and in the makeready after they are on the press, by putting as much of the makeready as possible into the plate. This, as Mr. Lutes stated, is the holding out of the solids to the higher point for plate impression, and the recessing of the highlight and shadow dots to the point where clean roller distribution and clean impression can be secured without the plate rocking on the press.

Much thought is being given by electrotypers to helping printers reduce their costs—not by furnishing cheaper plates, but through the use of precision methods, using precision test presses for proving plates and touching up those places that must be brought up so that when the plate is put on the press the low spots are eliminated and hard edges do not have to be dealt with.

## **Inks for High Speeds**

The printing executive today realizes that unless he keeps up with the parade of new developments in the graphic arts he misses the one chance of reducing his production costs and probably increasing his profits, said George L. Welp, of the International Printing Ink Corporation, New York City. He told of the efforts of ink manufacturers to meet the requirements for inks that will meet the demands for higher and still higher speeds of production. Precision control methods, Mr. Welp said they had found, must be used in the manufacture of everything that goes into the printing job, and "we have also discovered the value of coordinated fundamental research."

Citing the case of the magazine *Life*, Mr. Welp told how the paper manufacturers developed a paper, a coated stock, that met the exacting specifications; how the inkmaker had introduced a new kind of ink that dried not in hours but in split seconds, developing a process which brought the means of producing copies at the terrific rate required by the publishers; and how

the press manufacturer had brought advanced machinery to meet the requirements. With news now being flashed from one end of the earth to the other, photos sent by wire and by radio, it is small wonder, as Mr. Welp stated, that the production end of the graphic arts industry is being constantly challenged to set new speed records in production.

The greater speeds in the graphic arts are not being confined to publication printing said Mr. Welp. Many of the same methods which have been applied to step up the rate in this field are now being used to speed the production of bags, labels, packages, and containers of all kinds. Gloss inks which stay open on the press as long as five hours have been developed, and are replacing overprint and spirit varnish in many cases with resultant savings to the customer. Precision methods in color measurement and in color specification promise to contribute to accuracy and to the reduction of waste in nearly all phases of color printing, the introduction of the recording color spectrophotometer bringing a scientific control for matching and specifying colors.

### ***Rollers for Each Job***

Rapid changes in the printing field, new types of ink and presses, have brought startling things to the front so far as rollers are concerned, according to E. B. Davis, of the Ideal Roller and Manufacturing Company, Chicago. Rollermakers are now furnishing rollers made for the specific purpose for which they are to be used; it is surprising, said the speaker, how many different types of rollers are now available. Hence it behooves the printer to consult with his rollermaker and give him the facts as to the purposes for which the rollers are to be used, as a roller furnished for one purpose, or for one type of solvent, or a specific type of ink, may be utterly useless under different conditions.

### ***Precision Emphasized***

The adoption of precision machinery for testing the height of type, for testing cuts, and so on, has been one of the outstanding advances in the composition field, said Herman L. Lewis, of the Detroit Typesetting Company. Advances also have been made in methods for testing the makeup of forms within a thousandth of an inch where there are color breaks, which

have meant a considerable saving for the printer. Likewise, remarkable strides have been made in all types of proving for reproduction by the offset or gravure printer—proofs on Cellophane, glassine, black on white, white on black, and so on.

### ***Plate Mounting Studied***

In regard to plate mounting, Lee Augustine, of the Printing Machinery Company, Cincinnati, said that today a good metal-base system is considered a necessity in almost any printing plant. Whether or not a metal-base system is needed is determined entirely by the amount of printing being done from electrotypes or stereotypes. An important contribution to the metal-base industry has been the introduction of new metals in the manufacture of both the blocks and the hooks; and the use of new machine tools has enabled manufacturers to make their bases with a great deal more precision. Today, a good metal-base system can be secured with a plus or minus of .0005 of an inch, and in most cases metal base is made exactly to the specified standard height of .759.

An important feature cited by Mr. Augustine was that an unbiased series of studies, made during the past year in connection with the use of wood-mounted plates and type forms, and plates mounted on metal bases, proved that in many cases printers can save the cost of electrotypes by using a metal-base system.

### ***Bookbinding Advances***

In speaking for the bookbinding field, Bertram Wolff, of H. Wolff Book Manufacturing Company, New York City, said he thought the greatest advancement is that the printer has now begun to call the bookbinder in at the beginning of a job and not at the end. You can't make a good book if you have the sheets printed and send them to your binder and expect him to take the materials and make what you think you ought to get out of it, said Mr. Wolff. Mechanical improvements in the industry have been great. A new folding machine has been brought out which operates at a much higher speed, does more accurate folding, and has a perforator on the sheet which eliminates wrinkles.

A new sewing machine has been introduced which operates on a larger sheet, a larger signature, at a much higher speed, giving better and tighter

sewing and automatically placing the first and last signatures. A gluing-up machine also has been developed which has improved the operation of gluing up books, speeds up production, and gives better gluing-up.

Lining up also has been advanced, pasting has been improved both in the machine and through the research work done on paste, and the problem of warping of books has been reduced, a great improvement in board and a study of the end paper having practically eliminated warping—provided the printer or publisher allows the books to stay in the bindery long enough to dry out.

Cover making has advanced, both through the introduction of an improved machine which automatically feeds the cloth and boards and delivers the covers at a higher speed, and through methods by which cloth can be printed before it is put over the boards. Improved materials for stamping, improvements in other materials, also methods of testing materials developed by the research department of the Book Manufacturing Institute with the help of the Government Printing Office, are among other advances in the bookbinding field.

### ***Silk-screen Work Gains***

Silk-screen printing also is making rapid progress, according to R. A. Bigelow, of Chicago. An important factor in that field is the development of process paint. With the use of this paint and a good grade of silk for the screens, Mr. Bigelow stated, he had seen screens that would print at least seventy thousand prints before the screen was worn out, and he also has seen presses that print between 1,800 and 3,000 an hour. Today, silk-screen printing is being done on milk bottles, drinking glasses, draperies, curtains, and almost any surface imaginable.

### ***Direct Color Improved***

Speaking of advances in photoengraving, Cecil Swain referred briefly to direct color, saying that "we are having a lot of fun, and trouble, with direct color." Everyone who has a camera, he said, has the idea he can take direct color. "We are spending a lot of money, trying to get into direct color, and heaven knows where we will be because there are so many different methods. If you buy direct color and pay a good price for it you will get something. If you don't, you won't."

Mr. Swain warned the "offset guys" that "we're after you" when he spoke of making plates for the Wale press, which, as he stated, prints from a .005 of an inch sheet of copper, everything being transferred or photographed by photoengraving, including halftones and type, and all being on that sheet of copper, which is wrapped around the cylinder, squeezed down, and run. It's a very high-speed press, Mr. Swain pointed out.

The progress of dry offset was also referred to by Mr. Swain, who said, "We are making a lot of plates for dry offset, and I know a number of dry offsets as high as seven colors, on which they are using 110-line screens and are getting perfect register, and getting gold and silver most beautifully." The colors, Mr. Swain stated, do not overlap—about half a hair is left between the colors, and there is no overprinting of colors. "You are going to be up against that in the near future; it's coming," Mr. Swain predicted.

The meeting was then given over to answering questions on different phases of the industry, and on various problems encountered, a large number of such questions having been presented in writing by those in attendance. Some of the questions and answers of most general interest will be presented in digest form in a later issue of THE INLAND PRINTER.

★ ★

### Seeks Craft Poems

A letter recently received from J. P. Bagley, 136-05 Sanford Avenue, Flushing, New York, informs us that he is endeavoring to compile a collection of poems relating to the printing crafts, with the view to publishing them in permanent form. He already has received a large number, but would like to make the collection as complete as possible, and will greatly appreciate it if any of the readers of THE INLAND PRINTER will send him copies of any such poems they may have.

Where poems are in scrap books, or in other form which the owners may value and wish to preserve, Mr. Bagley makes it a practice to have them typed immediately and the originals returned to the senders. Mr. Bagley is making his collection cover all branches of the printing crafts, and includes verses of a serious nature as well as those in the lighter and more humorous vein. We are sure many of our readers will be able to assist Mr. Bagley in this worthy enterprise.

# The Typographic Scoreboard

November, 1938

**Subject: The Saturday Evening Post**

Issues of October 1, 8, 15, and November 5  
119 page and two-page advertisements

### Type Faces Employed

|                                    |    |
|------------------------------------|----|
| Garamond (T) .....                 | 44 |
| Bold, 28; Old Style, 16            |    |
| Bodoni .....                       | 31 |
| Regular (M), 11; Bold (M), 7;      |    |
| Book (T), 13                       |    |
| Caslon (T) .....                   | 15 |
| Bold, 7; Old Style, 8              |    |
| Bookman (T) .....                  | 8  |
| Baskerville (T) .....              | 3  |
| Granjon (T) .....                  | 3  |
| Scotch Roman (T) .....             | 3  |
| Cheltenham (T) .....               | 2  |
| Monotype Schoolbook (T) .....      | 2  |
| Typewriter (M) .....               | 2  |
| Caslon Antique (T) .....           | 1  |
| Cloister Old Style (T) .....       | 1  |
| Goudy Bold (T) .....               | 1  |
| Goudy Modern (M) .....             | 1  |
| Vogue Bold (M) .....               | 1  |
| *M—Modernistic; **T—Traditional    |    |
| Ads set in traditional faces ..... | 96 |
| Ads set in modernistic faces ..... | 22 |

Affecting the score, of course, is the fact that the display of 21 advertisements credited above to traditional type faces

appeared in faces of modernistic character. Thus, if display rather than text were considered in the analysis, the score would be: Traditional, 75; Modern, 43. One advertisement was entirely hand-lettered and it is modern in character.

### Weight of Type

|                              |    |
|------------------------------|----|
| Ads set in bold-face .....   | 56 |
| Ads set in medium-face ..... | 15 |
| Ads set in light-face .....  | 47 |

### Style of Layout

|                           |    |
|---------------------------|----|
| Conventional .....        | 62 |
| Moderately Modern .....   | 44 |
| Pronouncedly Modern ..... | 13 |

### Illustrations

|                           |    |
|---------------------------|----|
| Conventional .....        | 77 |
| Moderately Modern .....   | 37 |
| Pronouncedly Modern ..... | 5  |

### General Effect

|                           |    |
|---------------------------|----|
| (All-Inclusive)           |    |
| Conventional .....        | 46 |
| Moderately Modern .....   | 64 |
| Pronouncedly Modern ..... | 9  |

Scorekeeper considers these the best modern and conventional page advertisements in the four issues of The Saturday Evening Post that were considered in this analysis. It is understood, of course, that only typography, layout, and art are here involved



London • San Francisco • Paris • New York • Chicago • Shanghai • Birmingham • Bombay • Dublin • Copenhagen • Beirut  
 Bucharest • Warsaw • Washington • Oslo • Las Palmas • Helsingfors • Casablanca • Montreal • Melbourne • Wellington  
 Johannesburg • Batavia • Athens • San Felix • Haifa • Singapore • Stockholm • Ispahan • Algiers • Brussels • Cairo

## PRINTING AROUND THE WORLD

Rome • The Hague • Milan • Madrid • Lisbon • Lausanne • Geneva • Detroit • Vienna • Prague • Budapest • Zurich  
 Manila • Tokyo • Vincennes • Corfu • Harrogate • Liverpool • Summer Isles • Nairobi • Kangas • Cape Town • Honolulu  
 Kingsport • Toronto • Lima • Buenos Aires • Rio De Janeiro • Santiago • Barranquilla • Havana • Mexico • Lieben • Feking

### Hungary: Holiday Regulations

• According to a decree issued by the Government of Hungary, certain strict rules have to be observed by employers in regard to the granting of annual summer holidays. The period of holiday varies according to the length of service of each employee. Generally speaking, every employee is entitled to six days after twelve months employment, to eight days after five years, nine days after eight years, ten days after eleven years, eleven days after fourteen years, and twelve days after seventeen years. Salaried employees—clerks, foremen, managers, and the like—are entitled to longer holidays. The Federation of Master Printers, therefore, had to adjust the collective wage agreement with the trade union to the requirements of this summer-holiday act.

### Shortage of Craftsmen

• In the annual report of the executive council of the British Federation of Master Printers, the following interesting statement is made: "There is without question a shortage of thoroughly competent workers in the trade, and, while the reduction of hours does not appear as yet to have seriously accentuated that problem, the difficulty has been temporarily avoided by the improved organization and increased mechanization that has taken place in many offices to offset the shorter hours. . ."

### Makes Gift of His Plant

• The owner of a good-size printing plant and bindery in Kungsgarden, Sweden, donated his entire business and properties to his employees so that he could retire from all activities and enjoy the last years of his life. Each employee received a certain amount of shares in the business, according to the length of his services. The generosity of this master-printer, R. Rosenlof, has long been famed. He has financed many foundations.

### "Precise as Bridge-Building"

• Dr. G. L. Riddell, director of Research, Printing and Allied Trades Research Association of Great Britain, made the following remarks before the thirty-eighth annual congress of British Master Printers: "Printing, like all other natural functions, is dependent upon cause and effect, and if one knows sufficient about the underlying principles of a process, one can usually control it and make it behave in the way one wants."

Doctor Riddell could see no reason why printing should not be made as precise as bridge-building. If an engineer built a bridge and it fell down, everyone admitted that he was a poor engineer; but if a printer printed

and the job fell down, it was an act of God and inevitable, owing to the complexity of printing! Before a bridge was built, the engineer calculated the stresses and strains which occurred at every part of the bridge, and he knew precisely what was required of the steel and other materials which went to make the bridge, and could test the materials to see that they fulfilled his requirements. Eventually, the same state of affairs would hold good in the printing industry, said Doctor Riddell, and it was to this end that the longer-ranged researches of the Printing and Allied Trades Research Association were directed. Work on paper, ink, and the printing processes was in hand; investigators were trying to find out all about the behavior of paper and ink under printing conditions and to find out exactly what was happening in the printing processes.

Concluding, Doctor Riddell said that they had had a visit from a delegation from the U.S.S.R., and that his own visit had revealed that in Russia they were twenty years ahead of any country in printing research.

### Printing in Holland

• The number of printing and kindred businesses in Holland, for which statistical data exist, amounts to 1,632, and these concerns employ 19,797 people. The various processes are represented as follows: Thirty-eight process engravers employing 650 people; one hundred lithographic printers employing 1,300 people; 1,282 letterpress printers employing 13,000 people; 339 bookbinders employing 2,800 people.

### "That Card Looks Familiar!"

• A Middlesex (England) hospital appealed to the public to send in its used Christmas cards, on the strength of an offer of a certain establishment to pay the hospital about 50 cents for every thousand cards. It is understood that the public, thinking it to be a fine benevolent act, literally sent millions of cards. Now it appears that the "benevolent" firm intends to inset new printing into all the usable cards and to resell them next Christmas time at specially reduced prices. The consternation among other greeting-card publishers is said to be intense, as may be expected.

### Colors and Eye-strain

• The use by printers of India-tinted and buff papers seems to be the forerunner of a plan to replace the old blackboards of our schools with yellow boards upon which blue chalk is to be used. A saving in time and strain thereby is reported by the National Institute of Industrial Psychology.

### School for Trade Secretaries

• The Federation of French Master Printers has organized a course for training local secretaries in all subjects relating to their duties—legal, economic, technical—in the printing industry. Highly qualified lecturers have been secured to instruct the secretaries, so that at the end of the course they will have a wealth of information and advice at their disposal for their many tasks. The advantage of such courses, however, is considered to be found not only in the actual knowledge imparted to the students and in the exchange of opinions, but also in the fact that the activities of local and district associations will in the future be more uniform, which will be beneficial for the whole trade.

### Russia Orders Presses

• Oversea printing-trade journals have reported that the three major Russian printing-machine manufacturing houses are not able to fulfill the demands for new presses in Russia, especially since the machines built there are old types. Negotiations for new equipment were completed with manufacturers in the United States last year, and it is said that new contracts are being considered, not only for new presses but also for American patents and processes of printing. The Amtorg Trading Corporation, New York City, is reported to be the negotiating agency representing the Russian Government in the United States.

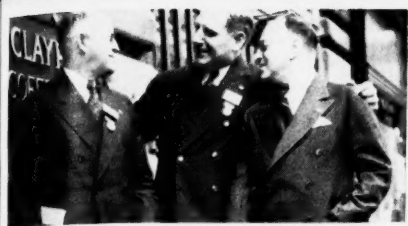
### Czechoslovakian Printing

• There are reported to be 1,245 firms in Czechoslovakia engaged in printing and engraving, these employing 28,381 people. Among these 1,008 are letterpress printers, employing 17,186 people; eighty-three are lithographic, offset, gravure, and colotype printers; and 107 are mixed plants, employing 9,444 people. There are thirty-eight process-engraving plants, not including process-engraving departments in printing offices, and these employ 507 people. There is one printing office, or process-engraving plant, for every 12,000 inhabitants.

### Termites Destroy Library

• The ancient Palmleaf Library of Colombo has been destroyed by termites, which were discovered recently as officials were making preparations to take inventory. This great collection contained old manuscripts in Singalese that were over seven hundred years old. Famous fine bindings by outstanding craftsmen, holding the tissue-thin palmleaf manuscripts, were also ruined, and only small remainders were reported to have been saved from complete destruction.

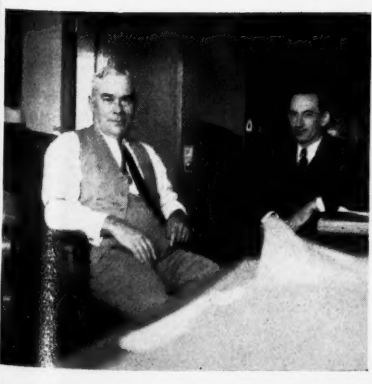
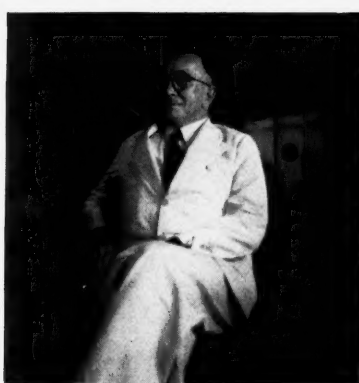




**B**RIGHTLY BEAMING between two Dittlers (*upper left*) is Fred W. Hoch, New York City. Dittler Number One is Emil, proprietor of Dittler Brothers, Atlanta, Georgia; Dittler Number Two is Alex D., Junior, buyer for the same concern. The Claypool Hotel background will look familiar to all delegates to the U. T. A. and I. T. C. A. conventions in Indianapolis last month. . . . (*Center, above*) Ernest F. Trotter, managing editor of *Printing*. He's a camera-clicker himself—so here's right back at him! . . . (*Right, above*) A typographic threesome: Clay Wellman, Chicago district manager, Ludlow Typograph Company; H. A. Nicholson, editor, *The Canadian Printer and Publisher*; and John O. King, Ludlow's general sales manager. . . . (*Below, left*) Jumping from the Claypool in Indianapolis to the offices of the Mergenthaler Linotype Company, Brooklyn, we find another type-minded trio: Walter Patterson, Mergenthaler's agency chief, and a former Chicago printer; Paul A. Bennett, in charge of typographic layout for Mergenthaler, and writer and lecturer on graphic arts subjects; and John E. Allen, energetic editor of *The Linotype News*.

Among visitors this summer from Australia was the gentleman seen below in the white suit (*center*), Walter J. Cryer, managing director of W. J. Cryer and Company Proprietary Limited, Redfern, N. S. W., Australia. Some of the excellent printed work that comes out of "Cryerion" House has been reproduced in *THE INLAND PRINTER*. . . . (*Below, right*) Jumping back to New York again, we find ourselves in the office of B. Walter Radcliffe, advertising manager of Intertype Corporation, Brooklyn. "Rad" hasn't lost any of his old skill as a typographic designer. The gentleman sitting opposite him at his desk (with pencil) is Fred Glen Small, New York City, head of the agency bearing his name. Mr. Small creates Intertype advertising. . . . (*Bottom, left*) George Bennett, folder-machine expert, Dexter Folder Company, New York office. The gentleman seated with him, a visitor, we have been unable to identify. . . . (*Bottom, center*) Eric Leipprand, president of the Bauer Type Foundry, Incorporated, New York City, obligingly poses in front of an interesting wall map in his office. . . . (*Bottom, right*) George Harvey Petty, typographic designer at Typographic Service Company, Incorporated, of Indianapolis, Indiana.

[Photos: J. L. Frazier]



# House-Organ Parade

Reviewed by ALBERT E. PETERS

THE FIRST MAN who named his summer cottage "Dew Drop Inn" probably deserves a little credit for ingenuity. It is even possible that the name, aside from its punning connotation, was genuinely apt.

We can imagine a charming cottage, fresh and inviting, of which the proprietor was indeed a hospitable soul; it was his chief pleasure, perhaps, that guests *did* drop in—and found quarters as cool and reviving as a dew drop.

That man, in naming his place, had a flash of inspiration. Alas for the thousands who followed him, and helped themselves to his brain-child! By doing so, they revealed a sorry lack of originality and imagination.

It happens every day; and house-organs don't fare any better than summer cottages. Once in a while, though, a really good name does turn up. And it sticks in your mind—because it's fresh, and unusual, and maybe very appropriate.

We'd like to hand the palm this month to the Higgins-McArthur Company, Atlanta, Georgia. This firm's house-organ has a name we'd vote for:—"Sez" Charlie & Mac. Unpretentious. Personal. Friendly. And we have a feeling that Charlie and Mac didn't pick it up from some other summer cottage they saw somewhere. . . . Gosh, let's hope not, anyway!

## Lanston's Mono-Facts

There's a professional rightness about *Mono-Facts*, the publication of the Lanston Monotype Machine Company, Philadelphia. It presents type and typographic comment with the expert touch you'd expect from this big-league organization. *Mono-Facts* is printed in two colors, in the form of a French-folded broadside (8½ by 10¾). The front page features editorial paragraphs dealing with monotype products and usage; the subject of "Close-Fitting" is discussed on the inside pages; and the full inside spread is devoted to "The 'Gothic' Letter and its Descendants," with illuminating comment by Sol. Hess, Lanston's associate art director. Excellent job all around.

## Young Man Going Places

James E. Shaw is a brisk and breezy young typographer in Buffalo, New York, who generally wears a boutonniere (successfully) and gives evidence of Going Places. All we know about him is what we've read in *Right Dress*, his monthly house-organ. From it, we've gained the impression that friendly Mr. Shaw has personality, sincerity, energy, and ability—in other words, a lot to recommend him.

*Right Dress* is a sweet example of how printed matter can be made to create a strong and favorable impression. Unfortunately, we can't give you the formula; there are no unusual features or tricks in the little

eight-page booklet (5½ by 8½); the editor simply has the gift for saying the convincing and ingratiating (or stimulating) thing. As a matter of fact, *Right Dress* has much of the style and manner of Ed. Stuart's *Typo Graphic*, which crackles and sparks consistently in the Pittsburgh area.

Ed. Stuart, we understand, gave young James considerable encouragement, in the form of friendly correspondence, back in 1923; the latter eventually visited the maestro in Pittsburgh and was inspired to buckle down to good typography in earnest.

## What the Readers Want

The first issue of *Right Dress* appeared in March of this year as "*Typo—A New Baby*," and offered ten dollars for a good permanent name. (The winner was Daniel A. Brochard, secretary-treasurer of the Davis Bulletin Company.) Thus launched, the little sheet settled down to a study of reader preferences; the second issue carried a return-postage card (reproduced herewith) requesting comments, which enabled the editor to report:

"The returns from the questionnaire indicate that our good readers want two things in this little paper: first, technical articles

### To improve "Right Dress"

- ☐ More poetry
- ☐ More jokes
- ☐ Fewer jokes
- ☐ More stories about people
- ☐ More technical articles about good typography.
- ☐ Fewer ditto
- ☐ I think *Right Dress* is good. Keep on sending it.
- ☐ I think *Right Dress* is punk. Take my name off the list.

I also suggest: \_\_\_\_\_

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

Questionnaire to *Right Dress* readers which helped to guide Editor James Shaw, Buffalo

about good typography; and second, examples of good and bad ads. These requests will govern our preparation of copy in the future. If you don't agree with our opinions, say so! Send us a letter, and we will publish it, answer it, and put your picture in to boot if space permits."

Editor Shaw was as good as his word ("A Promise by Shaw is as Good as Law"). *Right Dress* has presented typographic specimens, articles on shape and tone harmony, correct display, balance, and the like. Personalities, with photographs, are also played up. Recent issues have gone from four to eight pages and carried a few paid ads. The magazine, "Dedicated to the Advertising Profession," has a circulation of about 1,000.

Mr. Shaw was born in Buffalo in 1912, and grew up there. He attended Amherst College for two and a half years. His typographic service is the outgrowth of the printing establishment founded by James E. Shaw, Senior, in 1897. . . . *Right Dress* is doing the son a deal of good.

## Polyglot Press Proofs

Name any language you can think of—Estonian, Siamese, Icelandic, Slovenian—and the chances are The International Press, New York City, can print it for you. This colorful organization has translators and types for producing printed matter in most of the languages of the world. We learn of this versatility from International's recently created house-organ, *Press Proofs*—a very intelligently edited little publication of eight pages and cover (5½ by 8½). Its unoriginal and prosaic title is the only disappointing thing about the job.

Next year International will have completed fifty years of service. (It started at 14 Rivington Street; it's now at 121 Varick.) As the anniversary of its founding coincides with the scheduled opening of the World's Fair, *Press Proofs* is shrewdly pointed toward that event, stressing its international aspect, its more than fifty-four foreign exhibitors, and the obvious advantage of advertising "in the language that will reach your customers."

## Short Straws and Squibs

Trite-but-truism, gleaned from *The Printmaster*, of the F. W. Orth Company, Cuyahoga Falls, Ohio: "Your printing is your representative. It should reflect the character and personality of your firm, show the kind of business you are in, create an impression of stability and integrity, and bring in business by creating confidence". . . . *Shamrock News*, four-page monthly mailing of Meese, Incorporated, (printed by the Franklin Printing Company, Louisville, Kentucky) features the advertised products on the tint-blocked lower half of each page, uses the upper half for editorial matter. Zimmer Advertising, Louisville, does the sprightly copy. . . . As if printers didn't have enough trouble! We see by *Ink Spots*, which Robert A. Wilkinson edits with gusto for the Wilkinson Printing Company, Van Wert, Ohio, that Bob still has a yen for politics: "The editor of this remarkable journal," says he, "is again a candidate for Representative to the General Assembly of Ohio. In this venture your help is indispensable, and I ask it of each and every one of you." If he's as good at government as he is at editing and printing, we'd vote for him! (X)

By Edward N. Teall

# Proofroom

Questions relative to proofreading problems solicited for consideration here. Replies cannot be made by mail

## Saying It Fast

I have seen, in your department writings, references to streamlined English. It sounds interesting, but I don't quite exactly know what it means. Have a general idea, but would appreciate comment.—*Arizona*.

The expression is, it seems to me, fairly self-explanatory. The prime object of streamlining is speed, is it not? A ship's hull would be streamlined to make it slip through the water more easily. An airplane is streamlined to facilitate its cleavage of the body of air. A train or an automobile is streamlined to give more speed, a smoother, faster progress over the rails or the concrete highway. I apply the word to language to indicate the discarding of dispensable words, the speeding up of speech. One phase of streamlining is in the dropping of pronouns—"those present," instead of "those who were present"; "the unmarried" or "single persons" for "those who are not married." Another is in the dropping of old-fashioned "that"s: "He said he would be here at nine o'clock," "I figured you would not care for it." In addition to these simple omissions, a study of any modern writing, especially perhaps in a newspaper, will bring to light many other tricks of condensation and verbal acceleration. Streamlining is just the present-day American way of "saying it fast."

## Datelines in Letters

In starting a letter, is it considered good practice to put the address and date all on one line?—*Rhode Island*.

I don't think so. "New York, August 4, 1938" looks sort of crowded. Better use one line for the city, another for the date. This is especially true when the address is given in more detail; that is, with street, house number, city, and state. The date line should be indented further than the address lines;

that is, it should start farther to the right. I would not think it worth while to try to make the two lines end flush; the date line may properly end either inside or outside the address line; preferably outside. Rather than fix a rule, use good taste and judgment to make the group look neat and fairly balanced on the page.

## Make a Fight of It

You speak timidly about the unemployed. I am a good man, out of work. I don't say the world owes me a living, but I do say the U. S. A. owes me a chance to make one, to the best of my skill and industriousness. Are you afraid to speak up in behalf of the suffering masses?—*Delaware*.

No; but I don't know that anything I might say would do any good. I place a high value on that remark of yours, sir, about the U. S. A. owing you a chance to make your own way; it's a good statement of democratic ideals. Pitiful, the sight of morale being worn down, thrift penalized, business management shackled, shiftlessness (as it seems) rewarded, or at least encouraged. *Proofroom* isn't a newspaper editorial column, and can't go into politics; but it is deeply concerned for the welfare of the printing industry and the prosperity of those who engage in it. There isn't a thing a man can do but put up the best fight he is capable of, and plug along with all the courage he's got—unless the cause of the trouble is, wholly or in part, political, and a vote in the primary and in the November election may be regarded as a contribution to improvement of conditions. That, of course, each of us must work out for himself.

## Type Sizes

What size modern type is the same as old-fashioned Great Primer?—*Maine*.

Eighteen point.

## When Two Is—

Your opinion on the following would be appreciated. A sentence read, "Two persons on one machine is dangerous." The reader marked copy to read: "Two persons on one machine are dangerous." The question is not how to improve the sentence, which is really needed, but whether the original sentence was not better and more "passable" than the second.—*England*.

Sometimes I think I'd rather have copy handled by persons who don't know any grammar than by those who know too much. It's bad either way. The sentence as first given is, to my way of thinking, correct. As edited, I think it was utterly wrong. The idea is that it is dangerous to have two persons work on one machine, not that those two persons are dangerous. It is they, in fact, who are in danger.

I refuse to be shunted off the main line with the remark about the sentence being really needed and not subject to improvement by being reworded. It would be better to recast sentences like that; not because they cannot be defended, but because it is better writing to say things in such a way that they do not invite criticism.

The sentence is entirely defensible. It is comparable to "Two and two is four." In each statement a sort of mental compounding is done: "Two-and-two is four," "Two-persons-on-one-machine is dangerous." You couldn't get anybody to mark such expressions that way, but that is the way they really do get into the reader's mind.

It would have been just as strong, just as simple, and much more clear to have written "It is dangerous to have two persons work at one machine," or "To have two workers at one machine is dangerous." This would not be a cowardly surrender: it would be a reasonable acknowledgment of the difficulties of language and a satisfactory adjustment.



## Younger Generation Speaks

With four years to my credit in proofreading technical monthlies, perhaps I may qualify as a youngster in the game. I can hear the chuckled comment that a girl *would* rise to the bait which you offered, that the next generation is inarticulate!

In our proofroom, of the forty-one now employed fifteen are college material, either graduates or girls who have had at least one year's exposure to English as taught beyond high school. Not one of these girls, while in college, thought of proofreading as a career. Most of them trained for teaching. Since college-trained people have become available (a period of about five years), other considerations being equal, the college girl has won the job.

I would like to be able to say the college girl learns the proofreading mechanics more quickly, and that she grasps instructions with a long-range understanding of the ends desired; but those are statements to be verified by the foreman.

I do observe that the college girl is more critical of style and sentence structure than others; it's a definite difference.

I would say we of today are trained to know something about a great number of things, but we have not been taught to watch details, to check and recheck. If this generation of proofreaders, having had opportunities greater than those of the generation preceding (and I do not grant it a higher collective I. Q.), does not equal the quality of work done by the oldsters, it is time to look to the training given in our schools and colleges.

It seems to me that for the lack of traits of thoroughness in our schools' products, the blame can be placed squarely upon the schools. The colleges cannot hold to high standards if the public does not insist that schools train to meet those high standards.

The youngsters are only what the oldsters will let them become. The youngsters cannot be blamed for their lack of training, for who is there to give them their training but the oldsters? It's in the nature of things.

Let's hear from the proofroom chiefs! What is their opinion of the recent crop of proofreaders?—*Pennsylvania*.

That's the kind of letter *Proofroom* likes to get! I refrain from argument, or detailed comment. The letter speaks for itself, clearly and forcefully. The oldsters are placed on the defensive. Come, you proofroom chiefs, speak up! What do you honestly think of this interesting and important point? Are the young readers of today more or less skilful and reliable than those of yesteryear?

## Mechanical Uniformity

On my way to church I saw this, and it did not make me feel worshipful: "Made it's way by the way it's made."—*Kentucky*.

Don't take it so hard! It's too bad, but it's the way of the world, isn't it? Its way is the way of its people, and they just will keep on making mistakes. Of course there's a difference, which

ought to be observed, between "its," possessive pronoun, and "it's" for "it is." The quotation in the letter exhibits a strange sort of mechanical uniformity, but skips the essential point.

## "Going Pictures"

I write "I am going pictures." It is corrected "I am going to the pictures." Is my brevity slang?—*Texas*.

Really, I haven't heard it used by enough persons to give it rating even as slang; in fact, this is the first time I have encountered this expression. And, frankly, if I never hear it again, that will be enough. We speak of going away, going crazy, going home, but we don't say "I am going New York," "I am going church," "I am going store." Somebody's going wrong!

## THE THRILL OF THE CUSTOM- MADE JOB



• Ready-made clothing offers good values. Yet, there are times when a man just itches to have a made-to-order suit . . . tailored exactly to *his* measure . . . made of materials that please *his* individual taste.

Has it ever occurred to you that a lot of printing is like ready-made clothing? Good values, perhaps, but totally lacking in distinction or individuality.

For that next catalog, booklet or folder, why not order a custom-made job of printing? Let a printer, such as *Saturday Night Press*, give you paper, typography, illustrations, decorations made to *your* measure . . . printing that will reflect you . . . express the distinction or individuality you prefer.

It will be an interesting experience. Surprising, too, will be the realization that custom-made printing by *Saturday Night Press* is not expensive printing.

*Saturday Night Press, Incorporated, Detroit, uses the above copy, along with other sound promotional efforts. An effective angle here!*

## Preparation for Proofreading

Can one who has not worked as a printer hope to make good as a proofreader? I am told only one who has actually handled type can mark proofs satisfactorily. Is that true? I am deeply interested.—*Wisconsin*.

The proofreader's first responsibility is for correctness of type. The editorial phase of his work is so close to nothing at all that most employers are upset when they see a reader fussing over matters of grammar. They are uncomfortable even when the proofreader points out inconsistencies in spelling in the copy after it has been typed. They don't like a reader to do too much querying. He is commonly thought of pretty much as part of the plant's machinery—and, truth to tell, as a rather unproductive sort of machine. Shop experience is pretty generally regarded as essential. For my part, I think this requirement is overdone—but here is what The University of Chicago Press "Manual of Style" has to say on the subject:

College or university education is the best preparation for proofreading, but added to this must be a thorough knowledge of printing; of faces and sizes of types, symbols, spaces, furniture; of all the materials needed in the composition of printed matter, whether machine- or hand-set; and some understanding of composition and of the processes of plating, presswork, and binding. The reader must be able to tell at sight whether a lead is too thick or too thin, and to discriminate between a thick space and a thin space. He must be able to detect a change of type face, even of a single letter of Modern mixed with Old Style, or vice versa. He must be able to tell whether a lockup is square and must know type that is off its feet ever so slightly.

Add all this to a college course, and you get a proofreader, it seems. But you can put me down as one who believes a man or woman *can* be a good proofreader without having had actual shop experience.

## Marking Footnotes

I am writing a thesis, and I am troubled about identifying footnotes by means of printers' marks. The printer told me about star, dagger, and double dagger, and so on, but there are only six marks, and what am I to do when I have seven or eight notes to a page?—*Tennessee*.

After the daggers come the section mark, parallels, and in some books the paragraph mark. Notes seven to twelve, inclusive, may be indicated by doubling the marks, in the same order. After that the page will get to looking pretty spotty; even the double marks are rather heavy. When there are so many notes on a page, probably numbering them would be better.



## Those Pesky Accents

Referring to your article, "Swing Toward Accents": Here is a partial list of French words commonly used in English, showing the frequent use of the letter "é," and marking with a star those from which the accents may be safely omitted:

|            |                   |
|------------|-------------------|
| attaché    | habitué           |
| café       | passé             |
| canapé     | pâté de foie gras |
| début*     | protégé           |
| débutante* | résumé            |
| décolleté  | risqué            |
| éclair*    | sauté             |
| élite*     | soufflé           |
| fiancé     | thé dansant       |
| fiancée    | visé              |
| glacé      |                   |

The accent on the "é" indicates that the letter must be pronounced; the "e" without the accent is frequently silent.

In this list there are only four words starred, from which the accents may be omitted. In the others, omission of the accent would leave the pronunciation in doubt. For instance, the words *glace*, *passe*, *pate*, *visé*, have the appearance of monosyllables. And how can one pronounce "protege"?

Note that "résumé" has two accents. This is the form in the French dictionaries.

Moreover, I think that this letter "é" should be a standard keyboard character on typewriters and composing machines.

The average printer has the mistaken idea that these accents may be omitted, without changing the meaning. Here is an example of what this may lead to: The word *año* in Spanish means "year"; the word *ano* is equivalent to English "anus."

I enjoy reading in *Proofroom* the opinions of others in regard to English and how it should be printed.—*Ohio*.

An interesting and helpful letter; thanxalot. It would be fine if we could hear from the makers of typewriters and composing machines about that keyboard character possibility.

## Recently Promoted, Puzzled

I have just recently been made foreman of the proofroom, and things look different than they did when I was just one of the gang. What I specially want to know is how to play fair with all, yet check the younger ones, who always want to go fast. I have moved at considerable speed myself, and the Big Chief is sort of pushing me along, maybe too fast. But it isn't up to me to tell him so! Somebody else will take care of that, don't you think? However, I do want to make a fair rule to keep the younger hands from too many queries and especially from making changes from copy, as they always want to do when they see something not consistent. I know I used to, myself, and not so very long ago. I want to be reasonable.—*Michigan*.

In that spirit, you should make good, under the load of your new responsibilities. First, please let me ask you not to say or write, as in this very welcome letter, "different than." I don't need to tell you why.

As to the specific point of the query, let me suggest this: Make a rule that no one shall change from copy, without the foreman's asked and granted okay, until he or she shall have worked in the shop for at least a year. The shop from which this query comes prints books and magazines for several publishers. Each house has its own style.

Even the best and smartest worker needs a year's experience in a shop before he knows its ways. The kicks will come not from the best workers but from the new hands at the game, who think they know it all. Let no one with less than a year's experience in your shop ever make a change from copy without first consulting the foreman, and you will be (more or less) safe.

## Looking Ahead

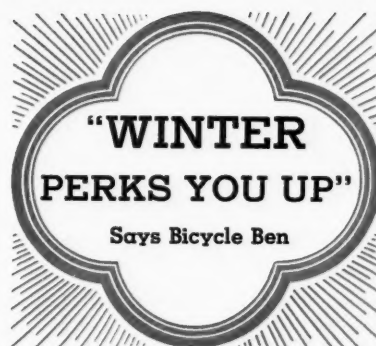
Your remarks about collating suggest this to me, that if conditions are not changed in the printing industry as regards copyholders, there may some day be a shortage of proofreaders, or at least good ones, for no provision is made for the training of copyholders so they may develop into readers. Their education in the proofroom is snatched haphazard, or is doled out by the proofreader whenever he feels so inclined. The copyholder is generally looked upon as an automaton, and no time is given him or her to help acquire technical knowledge. However qualified to become a reader, the educated copyholder will encounter difficulty in entering the ranks of proofreaders, at least in the union, because of lack of knowledge of the technical end.—*Texas*.

Yes, and I have spoken of that little matter a number of times in the department. Times are such, right now, as to make it specially important to look ahead and provide for the future. It would be good for the printing business if everyone with authority in connection with proofroom work as part of the industry would do everything possible to direct proofroom training so as to provide opportunities of advancement. The easier it is for the capable worker to get ahead, the better for all, including the proprietor of the shop as well as the workers.

## Thanks for the Sunshine!

Your *Proofroom* answers have been of inestimable value to us in clearing up our many problems. We are very serious with regard to that statement. Your department has helped us plenty, and we wish you to know it. We are grateful.—*California*.

It would not be true modesty for me to keep this pleasing letter to myself; it honestly belongs to the whole *Proofroom* family. Those who send queries, comments, and criticisms are the ones who really make the department.



(The following dispatches from Bicycle Ben, philosopher and direct-mail exponent extraordinary, are relayed to THE INLAND PRINTER by our zestful wheelman as he pedals past.—Ed.)

**Yow! This is the kind of weather I like! Snowflakes in the air, and plenty of action in the pressroom. There's something about winter that really perks a fellow up and starts him hustling. At the same time, those customers are swinging into action, too. They need printing—lots of it! They need a wide-awake printer to give 'em a lift!**

\* \* \*

**I get around to plenty of plants during the month, and I must confess that a large proportion of them simply shut their eyes to the fact that they're not doing a tap of direct-mail promotion for themselves. It's sad, really. Because consistent use of the mails can bring such good results, and at such relatively small cost.**

\* \* \*

**Speaking of snowflakes, take a look at that direct-mail folder on the following page! See how it ties in with the season! It's a slick piece of publicity for a printer. Why not put it to work?**

**See you in the mails!**

B. B.



## Snowflakes in the Air



Timely mailing piece! Electro of illustration, if desired, will be sent for 90c postpaid. Please send check with order.—THE INLAND PRINTER

### BRISKER SPIRITS, GENIALITY, A HOLIDAY STIR

People's spirits pick up at this time of the year, there's a cheerier *something* in the air. The holiday atmosphere, in the true American tradition, stimulates the outlook, puts heartiness into our activities, makes us want to go places and do things! It makes us want to *buy* things, too, all kinds of merchandise to express our affection and good will . . . Holiday time!

### Going Places

**YOUR HOLIDAY PRINTING, QUICKLY PRODUCED!**

# Ryerson Bros.

Expert printers, at your service! We can handle all your printed requirements, your greetings, your gift announcements, your last-minute holiday news. But don't procrastinate. Call us up right away, and tell us you want to see some *action*! We'll produce!

## Quality Printing

1938 HOLLY STREET · PASSAIC · MAIN 1939

(PAGE 4)

**MORE ACTION, MORE BUYING, MORE SELLING!**

Holiday bells ring merrily, and so do cash registers! Now is the time for every business man to tie in with "the spirit of spending," it is sound psychology. Let your advertising reflect the times! Make your appeal by means of colorful, well printed booklets, folders, or cards. Let a good printer help you! Let us show you the newest typefaces and novelty papers . . . right now!

# Doing Things

(PAGE 3)

# ★ Editorial

## *The Influence of Two Lives*

THE MERE MENTION of the name Mark Twain instantly attracts attention. Full and rich in experience as was his life, there was one chapter on which Americans look with a great degree of sadness and sympathy. Yet out of that chapter arose an influence on another life which left an ineradicable impression on the printing industries in Great Britain and America, the life of Martin J. Slattery, whose death was recently announced from London.

Mr. Slattery was an American, born in Connecticut sixty-five years ago. In his teens he was a compositor on the *Hartford Courant*, in which Mark Twain had an interest and to which he contributed some writing and considerable time. Twain often used to "keep himself in practice" by setting a "stick" of type. One day he offered a prize to the lad in the composing room who could set the cleanest 1,000 ems in the shortest time. The young apprentice, Slattery, won the prize as well as the attention and confidence of Mark Twain the humorist.

Contemporaneously in England and America, inventors were seeking ways to "set type by machinery." There was much being said of the Young-Delcombre machine, the Kastenbein, the Hattersley, the Thorne, the Mackie, the Paige, and finally the Mergenthaler. The *Courant* was investigating the possibilities of the Paige Compositor and permitted many demonstrations. Mark Twain became a heavy investor in the machine. He finally employed young Slattery to demonstrate and sell the machine. The Paige was designed to set "foundry type" and was supposed to be the culmination of all the efforts in that direction. But it was 9 feet long, weighed 3 tons, had 1,800 parts, draftings of which required 300 sheets of drawings and 150 pages of specifications, and in its makeup were 613 patent claims.

Handicapped by such complexity, the Paige finally failed. As much of a blow as it was to Mark Twain, it was almost equally as much a one to young Slattery. Twain set about his personal struggle over a period of years to pay his creditors 100 cents on the dollar. Slattery, encouraged on every hand by Twain, looked about for something new. After some success in typesetting and publishing enterprises in this country, he finally was induced to take the sole European agency for Ludlows and Elrods. That was seventeen years ago. He began at first an uphill job of opening the British market for the machines, and, in the years that followed, won for his employers and himself the most enviable plaudits of English concerns and individual printers throughout the land.

On the occasion of Mr. Slattery's passing, the British trade press gave extensive space to his achievements and to his influence on the development of the industry in that country. Frank Colebrook, noted columnist of the British trade press, pays the following tribute: "Many factors wrought, and many elements were inwrought, for the mak-

ing of that rare and fine personality, Martin Joseph Slattery. The factors included Mark Twain, his most notable employer in his youth. The elements included his consuming zeal for the craft he so ably mastered, and his indomitable courage, when craftsman zeal and salesman zest and wit went for long spells utterly unrewarded. When like Wellington's soldiers who so puzzled and annoyed Napoleon—he 'never knew when he was beaten.'

"The triumph he won, was won in the very best of ways. It was in an especial sense true of him that his customers became his friends. He combined zeal for fine craftsmanship with an imagination which could make his customers' concerns his own concerns. Newspapers and printers enjoyed, thoroughly enjoyed, dealing with him; so knowledgeable, so patient, and so courteous."

## *Two Grinding at the Mill—*

SOME STATISTICIAN has announced that the average life of a printing business is about thirty years. Some businesses live as long as a hundred or more, others die "a-borning." Most persons in the industry have their own notions as to why this is so, but few stop to analyze the real factors of success or failure. Nor is it possible to corral these factors into fixed groups always behaving the same way. Things aren't that certain.

It is possible, however, to point out examples of the two types in such a manner as to drive home the lessons of what to do and what not to do. For instance, recently we observed the passing of an old-established printing house with an honorable and successful career up until the time it failed to keep up its courage and fight against the onslaughts of competition, depreciation, and obsolescence.

When a customer dropped out, there was no follow-up to restore his good will; when a salesman quit, no other was employed in his place to keep contact with his customers. The net result was that the firm's volume of sales began gradually to fall off.

When a machine was worn out, it was sold but not replaced with a more productive one; when competitors were replacing obsolete equipment with up-to-date machines of greater and speedier capacity, the firm continued to struggle along with its old "horse-and-buggy" outfit. Its prices were forced down and down until margins no longer yielded profit, to say nothing of overhead. There came a time, due to this reactionary policy, when its business was merely a "turning over of dollars." Then, wisely enough, it decided to liquidate and recover what it could from its investment and business. It did so at a tremendous sacrifice.

As a striking contrast, we mention the upbuilding of a most successful business—from one which at one time was no larger than the other whose decline and fall we have just mentioned—to a size and success which give it rank as among the greatest printing businesses in the world.



Only half as old in point of time as the defunct business mentioned, during a generation it has followed successful methods of management. Early it employed means of increasing efficiency and cutting costs; it never hesitated to buy a new, improved, and more productive machine in order to give service and fair treatment to customers. It grew with the growth of new printing demands. Nearly a score of years ago it had required new and larger quarters and today is embarking on another expansion more than doubling its capacity in its most productive departments. Its success is measured by its profits and influence; it stands as a splendid example of foresightedness and aggressive policy all along the line.

Like Henry Ford, this great printing plant does not hesitate to scrap plant, even though in excellent condition; out-of-date machinery and methods, once they become a heavy charge on the public, by reason of ineffective service and production, must be replaced by more economical systems and machines. "A thing is obsolete, no matter how good it is, the moment something better appears." This is an immutable law of modern economics and must be observed by printers as well as all other industrialists.

### Functional Coördination

IN THIS AGE of more or less specialization, perhaps it is to be expected that different groups of the graphic arts industries should "bear down" on their own special problems and "tread lightly" on those which do not so much concern them, forgetting the co-relationships existing among all phases and branches of the graphic arts.

In recent years there has been no little criticism of the narrowness and one-sidedness of the programs of district and national conclaves of various graphic arts groups. The basis of criticism is the too usual attempt to accentuate some one problem and its solution at the expense of and without reference to others closely related. Perhaps the existing leadership of a particular association concludes that the crying need of its group is more knowledge about production. It prepares a program loaded down with production subjects, unmindful of the close relationship existing between production and sales, or production and costs, or production and other phases of the business. Or perhaps just the reverse. In any event the general theme of the meeting, like a giant cog-wheel, is turned and turned until the delegates come to think that that particular wheel is the main works. Yet the meshing of the cogs of that wheel into the particular cogs of the wheels of sales or production or costing or business management or any one of a half-dozen other divisions of printing management is many times more important, because it is *coördination* of parts that actually makes the business machine effective.

Printing, as a business, is not all production, nor all accounting, nor all sales—it is a happy coördination of all these and more, so as to produce a product that will satisfy the needs of the user of printing. Any discussion of any one of its problems without due consideration of its related problems is bound to leave something undone, to produce a biased viewpoint, or to warp judgment.

The most successful conventions are those which have kept the whole picture before the eyes of the delegates, whether they be workers, craftsmen, accountants, salesmen, or masters. Many a program too heavily loaded with one

subject has kept at home those who were more interested and more vitally concerned in some of the related subjects. The man who daily works at sales and knows he needs to know more about production is not always going to attend a meeting devoted wholly to sales; he is apt to regard such an event as given over to "thrashing old straw." We meet our own difficulties sooner and easier if we come to know more about the related difficulties of others.

### Prices for Printing

IN AN ADDRESS on some of the advantages and disadvantages of collective bargaining in the printing industry, delivered by Prof. Arnold Plant, a noted British psychologist, before the Master Printers Federation of Great Britain, it was pointed out that if prices of printing are made higher by reason of agreements for collective bargaining, the consuming public must pay more for its printing, hence would have less to spend for other things. It follows that if the other industries making these other things should raise their prices, the consuming public would have less money to spend for printing. When printing prices are high, sales of printing are reduced and the workers in the printing industry are immediately affected by decreased income.

Professor Plant reminds us that when shopkeepers find their sales declining, they lower prices to dispose of their goods and thus increase their turnover. "Workers might with advantage follow the same policy, and aim at securing the largest possible wage-income rather than the highest possible wage-rate for those fortunate enough still to find a job." For example, he says, "one million industrial workers receiving \$25 each a week would mean \$25,000,000 on the weekly wage-income. One and a quarter million workers earning \$22.50 each a week would mean \$28,125,000 on the weekly wage-income. The earnings of the individual worker would be less by 10 per cent, but \$3,125,000 would be added to the workers' wage-income and 250,000 more workers would be employed." This wage-income as purchasing power would go back into the lines of trade to produce more and continuing income for workers.

After referring to the possibility that high printing prices might be responsible for many of the private plants and for "printing substitutes," Professor Plant asks the pertinent questions: How much printing is being done by small printers at reduced prices because they do not pay approved wages? Would not the printing community be richer if more money flowed into it? Is the public welfare or the welfare of an industry benefited more because of a policy of maintaining, during depressions, *individual rates* of pay against the chance of greater *wage-income* for more of the industry's workers? These questions are not particularly new, but they are strikingly apt just at this time and raise a bit of wonderment in printers' minds as to whether we might not make some improvement over the industry's present methods of dealing with the all-important question of prices for printing.

# LAST-MINUTE CHRISTMAS CARDS



## Sell these ideas to your customers

You know how they rush in at the last minute, wanting their holiday printing done in a hurry! If you get the jump on those procrastinating customers—right now!—you'll avoid wear and tear, and add to your income. Electro of Santa at right will be sent for \$1.10 postpaid.

—THE INLAND PRINTER



## Merry Christmas to You!

● Although Santa is busy right now with plans for the kiddies, we're sure he won't mind carrying this cheery greeting through the mails from us to you. We take this opportunity to thank you for your patronage, and to extend best wishes for happiness and good health during the year to come

**THE CALDWELL SERVICE COMPANY + EL PASO**



## A personal greeting for Mr. and Mrs.

Lots of people never think of having a personal-greeting card printed up—until some alert printer puts a layout in their laps. Here's a suggestion for you to pass along to your customers. Might be a card; might even be a French-folded job. An electro of the illustration will be sent for \$1 postpaid.



## Christmas Cheerio

From two friends of yours comes this gay greeting, together with a warm wish for holiday happiness and good luck all during the coming year. May the chimes ring joyfully . . .

## Ruth and Richard Dale



## And don't forget to sell yourself!

A few cards like this, dropped into the mail, will start your prospective holiday customers thinking of you and your services. There's still plenty of holiday printing to be done, plenty of prospects anxious to find a printer. Electro of Santa (right) will be sent for \$1 postpaid.

—THE INLAND PRINTER



## PRINTING AS YOU LIKE IT!

Prompt, pleasant printing service—that's what you get at Oliver! Especially at this time of year, when your holiday printing is in a rush, you want a good, dependable printer. Just phone Main 1786 and tell us you want some action! At your service!

**OLIVER PRINTING CO. + 2070 SCRIPPS BOULEVARD**

# ★ Specimen Review ★

By  
J. L. FRAZIER

Items submitted must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

THE KALKHOFF PRESS, INCORPORATED, New York City.—It was a clever idea, folding that sheet of Cellophane over the little French-folded announcement of "Bendelilas" perfume for Henri Bendel. The Cellophane—here used somewhat as a "dust jacket"—is lavender-tinted and of a crinkled texture, and gives a novel and attractive appearance to the job. Type is also lavender; stock is white.

HARRY KINZIE PRINTING COMPANY, of Tulsa, Oklahoma.—Your work ranks high, outstanding among specimens in your latest collection sent for review being the blotter shown on another page. It is sane, yet modern—has a lot of punch! Too many styles of type and too much copy rather adversely affect the letterhead for the Construction League, the layout of which is so good that it makes the best of a difficult problem.

LEONARD MAGILL, JUNIOR, of Jacksonville, Illinois.—Your blotters are exceptionally well arranged, and the cuts in color are effective and appropriate. However, the type you set doesn't harmonize with that of the calendar panels, the former being contrasty, due to difference in thickness of stems and hairlines, and the latter, one of the popular contemporary square-serif (Egyptian) types, being a monotone letter.

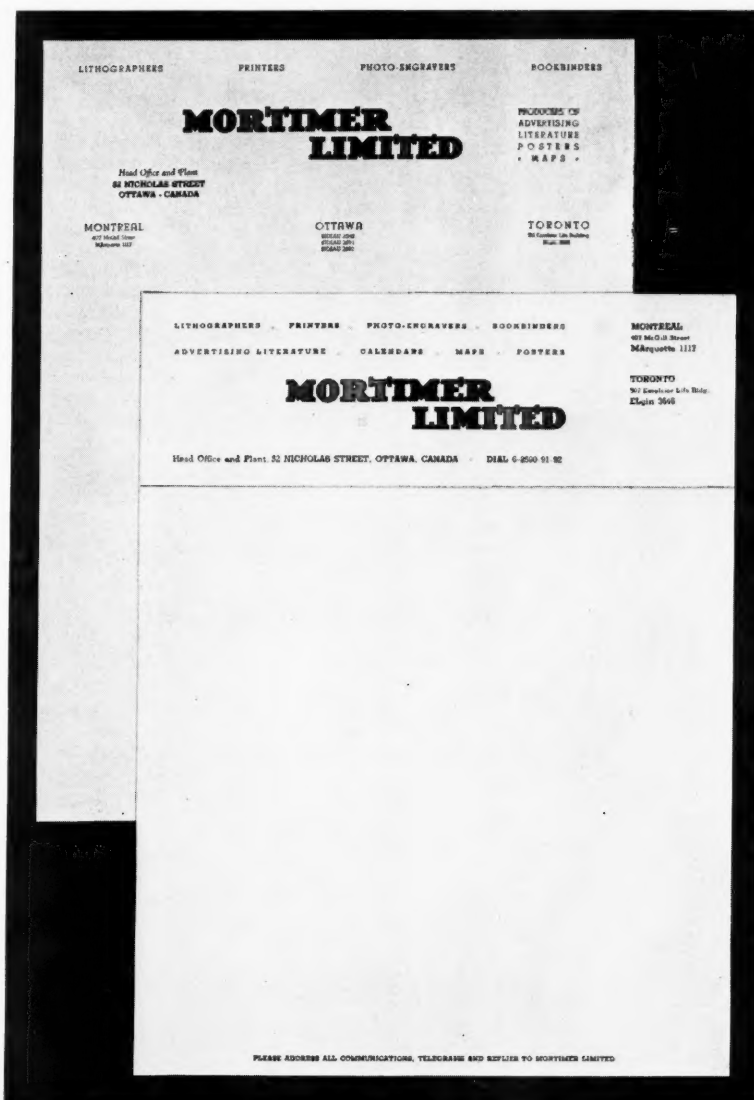
I. S. BERLIN PRINTING AND LITHOGRAPHING COMPANY, of Chicago.—That series of four-page folders (8½ by 11) produced by you for the Sterling Bolt Company has just about all the punch and up-to-dateness one could ask for. Each folder is in two colors (offset) with a strong display of Sterling's products on the center spread, and a highly effective poster-like cover design that stops the eye and intrigues the mind. We extend congratulations to Dan Smith, your art director—the same Dan Smith, by the way, who drew the cover for this issue of THE INLAND PRINTER—and to everybody else who had a hand in the production of the Sterling series.

GULF ENVELOPE COMPANY, Houston, Texas.—The advertising value of the novelty football blotters you turn out each year as a Gulf promotion stunt has been fully demonstrated. This year, we understand, people began calling for the blotters in the middle of August, although the football season in those parts didn't begin until September 24. Anyway, we

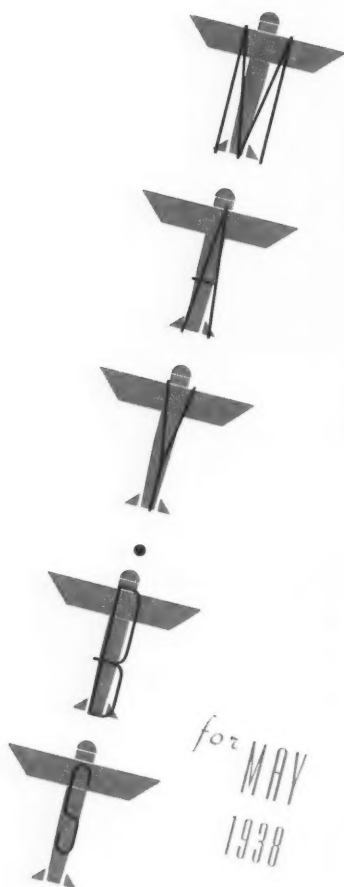
can see why the blotters are so popular, presenting, as they do, the Southwestern Conference football schedules—a separate new blotter for each school's schedule, printed in school colors. These 1938 blotters, lightly perforated at one end and plastic-bound, are

in handy form for distribution, and doubtless will spread the name and fame of Gulf far and wide. More power to you.

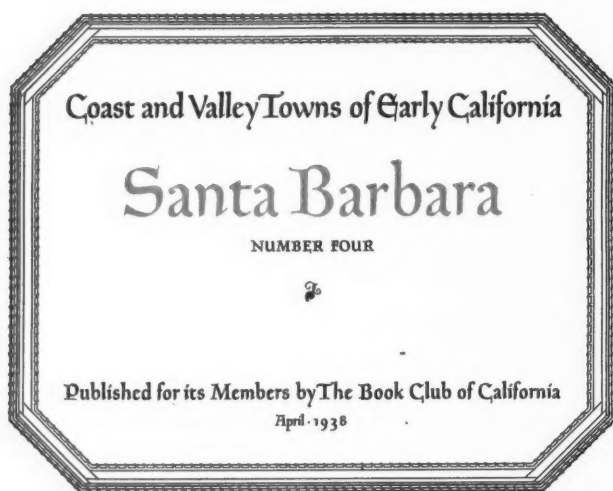
HODGE PRINTING COMPANY, of Cleveland, Ohio.—"Bright ideas" surely do "reflect good taste . . . in the printing and advertising



(Top) Trial proof of letterhead; weak because of scattered units, and consequent lack of design. (Below) Better organized for quick comprehension. Name is in rainbow colors in both



Red cover, white and black ink. House-organ of Herbert C. May Company, Houston, Texas



Title page designed by C. Raymond Beran, San Francisco; black and terra cotta; cream stock

business," as your recent blotter points out, and that blotter is a good example of one of those bright ideas. Typography is simple, and ample white space allows it to stand out forcefully so that the purport of the message is grasped without distracting elements. The highly polished steel mirror, two inches square, attached to the upper left-hand corner, which is in keeping with and directs attention to the message, is a novel feature which is bound to attract attention to the blotter. The whole demonstrates your ability to work up good advertising ideas, and to present those ideas in good style, by which we mean through the medium of good printing.

J. E. LINDE PAPER COMPANY, of New York City.—Congratulations on *Linde Lines*, the colorful, Cercla-bound publication (8½ by 11) which you plan to issue quarterly. You state that you intend it to be of help to production men in the graphic arts field, and from the contents of the first issue we'd say that you're on the right track. There is genuine interest in your articles: "How You Can Use Rubber Printing Plates," "The D. M. A. A.—and the Printer," and so on. Each article is in the form of a complete and separate insert, giving the editors a chance to display the various papers from the mills which Linde represents. It's paper promotion of a superior and painless sort. Inserts in the first issue have been printed by the following concerns: Polygraphic Company of America; Githens-Sohl Corporation; The Woodrow Press, Incorporated; and William E. Rudge's Sons; all of New York City.

NATIONAL ENVELOPE CORPORATION, of San Francisco.—Blotters you submit are interesting and colorful, yet all have a common fault. The several parts are so arranged that the effect is of their "flying apart" instead of seeming to "weld" as it were into one. Coincident is a rather bad distribution of white space. Both come from one thing—in effect, working the units of the form to the corners or sides when, figuratively, the effect should be that of working them to the inside. This, we feel, is an interesting line of thought most pertinent to



## ANNOUNCING THE INSTALLATION OF CARTOON BOLD

★ This popular type face is excellent for use in conversational balloons and is especially good for strong, attractive headings. It is now available in our composing room in sizes 12 to 48 point and comes in caps only. Because it is an original foundry type, it cannot be used direct for printing or the making of newspaper mats. It must either be electrotyped or reproduction proofs are furnished.

THE J. W. FORD CO.  
"The Composing Room of Cincinnati"  
108 WEST CENTRAL PARKWAY

*Clever announcement, created entirely with type units. Good, stimulating copy, we'd say. This concern always puts out good promotion*

the subject of good, strong design, in which unity is essential. Incidentally, too many distinct letter forms appear. One decided contrast in a form may prove effective because of the variety, but when "many and varied" forms are associated there is neither harmony nor effective variety and contrast. That's another point all readers should seriously contemplate.

ROBERT RICHEY, of Lancaster, Pennsylvania.—Layout of the Richey Manufacturing Company's letterhead is interesting and effective. Details, particularly an effect of scattering, detract, and we'd suggest—as a principle to watch, if not to follow—that the letterspacing of condensed, and especially extra-condensed, types is a novelty and not a sound practice. The very nature of the type suggests saving of space, and when it is widely letterspaced that space is not saved. Furthermore, wide letterspacing makes a unit of eye appeal of each individual letter, and the effect of the ensemble is spotty. A single word or line so spaced has value due to emphasis resulting from contrast, but when several lines, as in this case, are so spaced the effect in question is not achieved because the required group contrast is not achieved. Just check the effect for yourself and we're sure you'll see the point. This really can make a lot of difference.

THE ACORN PRESS, Lincoln, Nebraska.—In the main, your blotter "Acorn's 'Triple Threaters'" is excellent. Faults are of minor importance and easily corrected. The black ornaments between "Quality, Service, Price" (which are red-orange) are so prominent in relation that they detract from the words in



type. The orange is rather weak (for the type, not for the picture) in view of the buff stock, which is strong enough. The type has insufficient contrast to permit it to stand out. In view of the number and size of display lines, the body group seems too insignificant. With longer lines, for which there is adequate space, the next size larger type could have been used. This would not only make it more readable, but also, more nearly proportional, and also effect a better distribution of white space. As it is, the mass of it on the left of the text group seems like a "hole," and in any event is not balanced by any similar amount elsewhere on your layout.

E. W. HOUSA PRINTING COMPANY, of Saint Paul, Minnesota.—Layout on your letterhead, with one word "Housa" proportionately large and effectively emphasized because of that, and because of being in color, is very effective. Two rather minor faults are evident. The orange second color is too weak in tone for the other words printed in it, namely, "Modern Printing." As the word "Housa" and the round ornament (bullet) would stand a stronger color, we'd suggest such being used rather than effecting a different break up for color. As it stands, we read in color "Housa Modern Printing" without the handicapping name line, and that is something to

think about as having merit. The second somewhat weak point is that the type below the one-point rule (in the orange) is a bit too close to the rule, and rather suggests crowding. The blotter "Everything Must Be Just Right" is exceptionally well laid out. We'd prefer the paragraph of text in the next larger size of type, although, frankly, we do not consider this vital.

DETROIT MONOTYPE PRODUCTS COMPANY, of Detroit.—"A Million Metal Men" and "Simplicity" are interesting, striking, and effectual card letter enclosures. Congratulations on their fresh appearance. In contrast, the card "Special Offer," in black and violet (or rose) on yellow stock, is a jumble of display, the complexity of which is exaggerated by too many of the lines having been printed in the second color. Years ago we coined the phrase "over-display is no display." Commonplace things do not stand out, and to be display, emphasized, lines must stand out. To stand out, there must be "background" to stand out from, and this isn't evident when there's much display and, consequently, lack of contrast. Furthermore, when many emphasized lines demand attention, the reader is bound to be distracted, nervous—he cannot concentrate. The best display work is that in which the fewest possible number of lines are "brought out,"

and the lines themselves are very definitely larger than the background, that is, the text.

MORRIS REISS, of New York City.—Congratulations upon that fine souvenir book of the Golden Jubilee Banquet of your B'nai Brith Congregation. The cover design is "sweet." Slightly above the center of the oblong page is a relatively small panel with copy set in Goudy text in even-length lines. Background is supplied by two-point rules running across the page, spaced about two picas apart, these and the title panel being printed in gold on black stock. The effect of the brochure is heightened through being tied at binding side (left) by gold cord. Possibly the title panel is proportionately too small for the page, but the design idea is effective and one others might, on occasions, adapt. The handling of text pages is remarkably good, but the appearance of ad pages would be better definitely if each advertisement had a complete rule border rather than having the different ones on a page separated by cut-off and column rules which do not join up. The wide gaps make the pages appear broken and lacking in that important quality of unity.

WALTER B. MORAWSKI, of Philadelphia, Pennsylvania.—The cover of the Electrical

## The Hell Box

October 1938

*When you awaken some morning and hear that somebody or other has been discovered, you can put it down as a fact that he discovered himself years ago . . . since which time he has been working, toiling, & striving to make himself worthy of general discovery.*

JAMES WHITCOMB RILEY

EDITED BY C. H. RHODES  
PUBLISHED OCCASIONALLY  
AS THE HOUSE ORGAN OF  
THE RHODES PRESS  
WHICH IS IN HIGH POINT,

Volume 3 NORTH CAROLINA, U. S. A. Number 3

*With the exception of the quotation on the front cover (above) this issue of Mr. Rhodes' charming house-organ is hand-set in various sizes of the Caslon family. The inside back cover is reproduced below. Cover is in red and black on orange stock*



*The Lane Press, INC.*  
PRINTERS

| AUGUST |      |      |      |      |      |      |
|--------|------|------|------|------|------|------|
| Sun.   | Mon. | Tue. | Wed. | Thu. | Fri. | Sat. |
|        | 1    | 2    | 3    | 4    | 5    | 6    |
| 7      | 8    | 9    | 10   | 11   | 12   | 13   |
| 14     | 15   | 16   | 17   | 18   | 19   | 20   |
| 21     | 22   | 23   | 24   | 25   | 26   | 27   |
| 28     | 29   | 30   | 31   |      |      |      |

KILBURN STREET (Phone 31) BURLINGTON

*A bit of pastoral charm on a blotter from a Vermont printer of distinction. In dark gray, with only one touch of red, the type and illustration are soft on cream stock*

## What's the use of Eye Appeal

IN PRINTED MATTER  
IF IT CAN'T BE READ

*We are old-fashioned enough to cling to the idea that the chief mission of all printing is to be read. From our wide variety of foundry type we select the face which best expresses the subject matter and SET IT SO IT CAN BE READ! Eye Appeal is achieved through harmonious type choice and arrangement. . . . Advertising agencies and others in need of that kind of composition are invited to use our service.*

*The Rhodes Press*

HIGH POINT NORTH CAROLINA

# Manuscript Books

This is number two of a series showing the development of bookmaking.



The Latin derivation of the word manuscript, *Codices manu scriptae*, describes exactly its meaning—books written by hand. The first great period of manuscript books is found in Ireland from the sixth through the eighth centuries. These early manuscripts have never been surpassed in the beauty and skill of their calligraphy and illumination.

Monks were the patient scribes who for about six hours a day laboriously copied out by hand whole works of literature. The scriptorium was a large room with many windows, in front of each of which a scribe worked. The armarius, an officer in charge of the scriptorium, provided parchment, pens, ink, rulers, and other materials.

A regular procedure was outlined for the scribe's work. He was given his parchment in sections folded in book form. After planning the style and size of the writing, he ruled in the dimensions of the page with guide lines for the individual lines of writing. After copying from the original, he gave his manuscript to a second person who proofread it carefully. Afterwards the sheets were sent to the rubricator who embellished them with titles, notes, headlines, and decorations. If illustrations were provided for the illuminator's work followed. After this was completed, the sheets were bound as a book.

Scribes and their associates put loving care into the painstaking task of preparing these works. Manuscripts were for many centuries the only medium for preserving classics without which the world would be the poorer today. Modern methods and equipment make it possible for us now to place books in the hands of millions. Despite large scale production, our craftsmen give the same attention to fine work as their medieval predecessors.

**THE COMET PRESS, Inc.**  
ONE JUNIUS STREET - BROOKLYN, NEW YORK  
TELEPHONE DICKENS 6-7900

Association's year book is striking, yet, in one sense, queer. Taking it up, our impression was that the design ran the short way—the top at binding edge—so we opened it that way, found lines of the text pages running the long way of the oblong page, and thought, "My, this isn't right." The main fact which caused us to consider the cover a narrow rather than an oblong is that the larger type runs that way, and, then, the illustration device (trade mark) could be considered proper either way. It's an interesting point worth considering by anyone doing catalogs or booklets—copy on cover and insides should certainly run the same way. Layout and typography are first-class throughout. And other and smaller specimens are of excellent grade, too, the smartest, cleanest typography being represented on the title "Lincoln Bible Class Annual Banquet," and the most striking, the cover "Copper in the Home." Presswork and colors, also, are very good. Congratulations.

SHATTOCK & MCKAY COMPANY, of Chicago.—Among the smartest and most interesting house magazines we receive is your *Shamac*. The September issue, following through with the theme "Type Faces at Work and Play," rates among the best of all issues, considering both content and smart, sane, modern layout and typography. Similarly effective is the accordion folder "Faces at Shattock & McKay Company," the title of

which is vitalized by the use of half-tone in the design, the halftone picturing a dozen or so human faces and animal heads—the donkey and the rabbit for example. These latter are in no sense inappropos. We've had, and still see, types as foolish and ugly as the donkey is presumed to be and which, nevertheless, have their champions; also types as weak and retiring as anything the hare might symbolize. There's a point here, folks, worth thinking about, whether or not the clever Shattock & McKay designer had it in mind when he designed the folder. Other pages present single-line specimens of the progressive printers' type equipment which, it may be stated in conclusion, is as up-to-date and high-grade as that of any good printer should be.

HARMONY-WOODRUFF, INCORPORATED, Sapulpa, Oklahoma.—Your blotter with the October calendar and the little novelty memo pad attached is one of those pieces which is bound to attract attention and, of course, direct attention to your company as the producer. While we feel that a better selection of colors could have been made—the solid yellow-orange background of the calendar seems to jar a little, and forms too great a contrast with the solid blue at the other side of the blotter—yet the novelty of the blotter is a feature that makes it a good piece of advertising. The little novelty memo pad, which is attached in the center, is one of those pads hav-



Envelope, printed dark blue and black, designed by an expert for himself as a demonstration of fresh, modern treatment. "Sig" keeps up to date

Rich-looking blotter, black on white stock, with tan tint block

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

**AUGUST 1938**

|     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|
| SUN | MON | TUE | WED | THU | FRI | SAT |
|     | 1   | 2   | 3   | 4   | 5   | 6   |
| 7   | 8   | 9   | 10  | 11  | 12  | 13  |
| 14  | 15  | 16  | 17  | 18  | 19  | 20  |
| 21  | 22  | 23  | 24  | 25  | 26  | 27  |
| 28  | 29  | 30  | 31  |     |     |     |

**SEPTEMBER 1938**

|     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|
| SUN | MON | TUE | WED | THU | FRI | SAT |
|     |     |     |     | 1   | 2   | 3   |
| 4   | 5   | 6   | 7   | 8   | 9   | 10  |
| 11  | 12  | 13  | 14  | 15  | 16  | 17  |
| 18  | 19  | 20  | 21  | 22  | 23  | 24  |
| 25  | 26  | 27  | 28  | 29  | 30  |     |

**OCTOBER 1938**

|     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|
| SUN | MON | TUE | WED | THU | FRI | SAT |
|     |     |     |     |     |     | 1   |
| 2   | 3   | 4   | 5   | 6   | 7   | 8   |
| 9   | 10  | 11  | 12  | 13  | 14  | 15  |
| 16  | 17  | 18  | 19  | 20  | 21  | 22  |
| 23  | 24  | 25  | 26  | 27  | 28  | 29  |

**GEORGE WILLENS & COMPANY • Advertising Typographers • RA. 9088 • 457 W. Fort Street**

**PROOFREADER'S MARKS**

|  |  |   |  |   |  |   |
|--|--|---|--|---|--|---|
| <ul style="list-style-type: none"> <li>Change bad letter</li> <li>Push down space</li> <li>Close up entirely</li> <li>Take out (delete)</li> <li>Straighten lines</li> </ul> | <ul style="list-style-type: none"> <li>Left out, insert</li> <li>Insert space</li> <li>Even spaces</li> <li>Less space</li> <li>Turn over</li> </ul> | <ul style="list-style-type: none"> <li>Lower</li> <li>Raise</li> <li>Quotation</li> <li>Hyphen</li> <li>Comma</li> <li>Colon</li> </ul> | <ul style="list-style-type: none"> <li>PROOFREADER'S MARKS</li> <li>Acrophony</li> <li>Quotation</li> <li>Hyphen</li> <li>Comma</li> <li>Colon</li> <li>En quad space</li> </ul> | <ul style="list-style-type: none"> <li>One-on dash</li> <li>Two-on dash</li> <li>Paragraph</li> <li>Write this paragraph</li> <li>Writing font</li> </ul> | <ul style="list-style-type: none"> <li>Let it stand</li> <li>Let it stand</li> <li>Transpose</li> <li>Query</li> <li>Small caps</li> </ul> | <ul style="list-style-type: none"> <li>Lower case</li> <li>Old italics</li> <li>Runes</li> <li>Computer figure</li> <li>Printer figure</li> </ul> |
|--|--|---|--|---|--|---|

This blotter is shrewdly aimed at a well defined prospect list of printers and advertising-agency men

ing a heavy black-coated board as the back, and a sheet of thin celluloid over it; so that as you write with a pencil the writing appears through the celluloid sheet, then when you raise the upper sheet the writing disappears, leaving the pad clear for further notes. As you state in the panel at the right, "printing is a profitable investment instead of an expense . . . only when it is well done."

MACK PRINTING COMPANY, of Easton, Pennsylvania.—*eM-PiCa* is an interesting employees' magazine, and well printed. It was quite a demonstration of alertness to discover in the two words "Em" and "Pica" the initials of the firm name "M. P. C."

brought out in the title by using caps for the particular letters. Despite the cleverness of the cover idea, which permits of different halftones for the color form, we call your attention to the fact that the whole design lacks in unity and therefore, naturally, in force. Scattering of the units of a design should be avoided. All elements should weld into the effect of *one*. While inside (text) pages are neat, we feel the body type is too small to be entirely readable, especially being of light tone and printed on coated paper requiring a minimum of ink. One issue contains no halftones; it could have been printed on antique or, at least, dull-coated stock which, requiring more ink, would make the printing more highly *visible*, consequently, readable. While in one issue, halftone illustrations contribute color, the other without such black values is dull and lifeless, and suggests the need for holder type, at least for the headings. All in all, however, and despite anything we have said, the house-organ is a commendable one, especially from an editorial standpoint. May we suggest that a secret of the success of any such publication is that of getting into it as many *names* as possible. You're going strong!

HUSTON-PATTERSON CORPORATION, Decatur, Illinois.—Our compliments on the little memo-slip holders you have used as part of your advertising program. While not a new idea—such holders have been used in different forms in the past—your application of it is well calculated to “pep up” the interest as well as attract attention to the little holders and to your printing service. These little memo-slip holders are simple containers  $2\frac{3}{4}$  by  $4\frac{1}{4}$  inches in size, filled with blank sheets for use in making notes, and are convenient for keeping on the desk. The blank slips are of assorted colors. On the upper portion of the container are the calendars for the months of September and October, and the reminder that “When you want anything printed call . . .” followed

by the firm name, address, and telephone number. What makes this particular application of the idea a novel one is the fact that scattered through the blank memo slips are cards on which are printed questions relating to printing, the answers being on the backs of the cards. The questions are well aimed at demonstrating “why it takes seven to ten years to make a good printer,” as the top card states, and “why it pays you to have us solve your printing problems—we know the answers.” Here’s an item that should find a place on the desk of any business executive receiving one, and it’s a constant reminder of where he can get the class of printing he requires when he’s ready.

THE QUALITY PRESS, of Salt Lake City, Utah.—Your blotters are excellent, characterful layout and fine use of color being the outstanding features. We particularly like the one with the large circle on the left with a heavy rule extending to its top from the left-hand edge and from its bottom extending to the right, both bleeding off. This blotter, printed in deep brown and overprinted, somewhat off-register, with silver, develops a most interesting effect. In contrast to the “weight” of this unit, the type of the “body,” in an unusually light face, seems weak, but to have used bold-face would be to sacrifice something of character. Another particularly good blotter shows a solid light-blue panel flanked on each side by twelve-point bands in yellow, olive-green, and rose. These having been cut diagonally at the top, the impression of a modern building is created. Perhaps the matter below the horizontal color band, over which slogan is printed, is cramped, and the band should be four or six points higher. While layout is good, despite a suggestion of lack of balance on the right, the blotter headed “Service” is a bit disconcerting, with ornament so much more prominent than the type, and especially in view of there being evident such a large number of units

# PROFILE

## Chief Operator

Reprinted by Courtesy of  
JACK ALEXANDER and THE NEW YORKER



THE MOUNTAIN STATES TELEPHONE AND TELEGRAPH COMPANY

While type, as produced and used today, affords the printer an almost endless variety of effects, there are times when hand lettering really “goes to town,” as on this title page

**There's no time like the  
present to make your ad-  
vertising *more* effective**

...AND MAKING ADVERTISING MORE EFFECTIVE HAS  
BEEN OUR SOLE BUSINESS FOR MORE THAN 15 YEARS



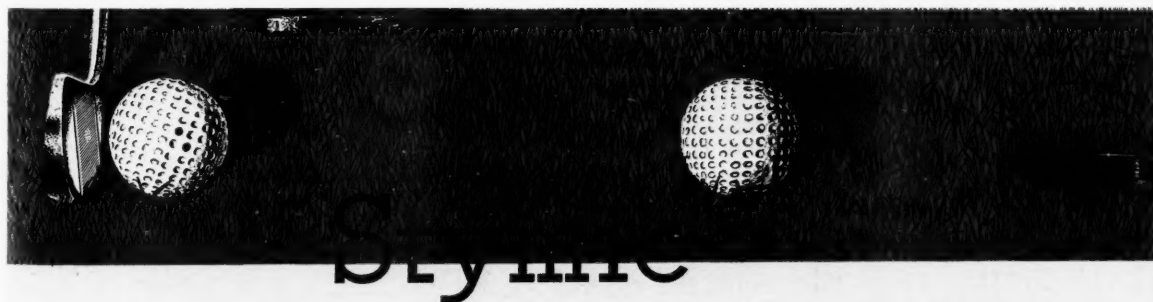
**WARWICK TYPOGRAPHERS**

309 NORTH TENTH • PHONE CE-9210-9211

*Night or Day*

WE CAN HELP YOU MAKE YOURS MORE EFFECTIVE RIGHT NOW!

Strong, vigorous typography on a mailing card ( $8\frac{1}{2}$  by 6) from an expert who can handle delicate effects just as convincingly



THE essential simplicity and readability of this handsome Monotype face makes it ideal for setting cards, catalogs . . . entire campaigns. It looks well in a few lines or in mass. It is equally effective printed on colored tint blocks, surrounded by white space, and in reverse. For prompt setting, phone for a Service messenger. Remember: “You’ll never be stymied if you specify Stymie.”

We have Stymie Bold and Stymie Medium—roman in 6, 8, 10 and 12-point sizes . . . Italic in 8, 10 and 12-point sizes. Display available in Stymie Medium, Medium Condensed, Bold, Extra Bold and Extra Bold Condensed in sizes 14, 18, 24, 30 and 36-point.

As you might suspect, the name Stymie comes from the old Scotch. And as you have every right to expect, Service composition is inexpensive; it will satisfy even a Scotchman’s budget. For skilled machine composition, for typography, for clean proofs, for the ability to meet deadlines, call for service that is SERVICE.

**SERVICE COMPOSITION COMPANY**  
301 WEST HARRISON STREET WABASH 6023 CHICAGO, ILLINOIS

A top-flight bit of promotion, in our opinion, is this folder spread, which opens to 16 by  $6\frac{1}{2}$  inches. The illustrative wallop is enhanced by the bright green of the second color, which bleeds effectively. Stock is white, of course; type black. You just couldn’t miss this one in the mail



which separately appeal to the eye. This blotter, as well as the first-mentioned, demonstrates fine and discriminate use of the occasional type Umbra. Such types, while unsuited to extensive use in a single form, add a touch of "color," shall we say, when used with control and in rather large sizes.

STEWART-SIMMONS COMPANY, of Waterloo, Iowa.—Specimens recently received maintain the high standard of those previously submitted. Excellence in layout and use of modern types characteristic of your product are outstanding features. A letterhead for Air Conditioning and Refrigerating Systems, whereon the company's "line" is set forth in one line, printed in blue, along the entire left-hand side of the sheet is particularly smart. Personally, however, we cannot set merit in the idea of starting the important words of the name line with lower-case letters. If the desire was to avoid mixture of minuscules and majuscules in the line, we believe it would have been better to set the line wholly in capitals. However, we are credited with prejudice in that respect. If you feel it is just prejudice on our part, accept the suggestion for what you consider it is worth. (Tell us, however, how many customers will accept work with proper nouns and important display words beginning with lower-case letters?) Galloway's letterhead in green and orange is interesting, but we don't consider that combination particularly pleasing—a stronger green and red instead of orange would result more satisfactorily, we believe. Our main objection to the piece, however, applies to the line, "The Original," in orange, which appears at an acute angle across the name printed in green. This may be interesting from a design standpoint, but it introduces a suggestion of complexity in the first part of the line where the diagonal line in orange strikes. With the vertical line alongside the left-hand edge, there is enough interest in the layout to obviate any need for any further innovation.

GRAPHIC ARTS DEPARTMENT, GARFIELD HIGH SCHOOL, of Akron, Ohio.—Design qualities are so pronouncedly good that it's difficult to believe they were worked out or conceived by the pupils themselves. Indeed, layout is the feature of the work most deserving of praise. Leonard Luck's "Attaining Values and Standards" and Moreland Thomas' "Holding Fast to Our Ideals of Freedom" are particularly striking layouts. And Reiber's "Achieving the Golden Rule" is but fractionally less effective and distinctive, and that only because it is less original. We've seen it before—that diagonal band in color across a page, type matter overprinting it. Luck's title page would be better, in our opinion, if (1) the parallel rules between the two type groups were omitted, (2) if the band in color across the bottom were narrower and less prominent and (3) if the second color were brighter or stronger. Lesson one, here, is that if a second color is to be used, it should provide adequate and effective contrast. Dark blues and greens, also deep browns, are about the equal of black, so they don't provide the requisite brightness—in short, the effect of contrast a second color in type work should introduce. In this page the brown ink (for type) and the deep green (for ornament) are so nearly equal that the page might better have been printed in one or the other of the colors and saved a run through the press. The title page

## "TYPOGRAPHY THAT SETS UP AN IDEAL"

\* \* \* Only those typographers whose workmanship and business ethics are of the very highest standard are invited into membership in the organization whose emblem we reproduce here. And "Typo" is proud to have been a continuous charter member for the past ten years—alone in Indiana. Contact with our associates over the country assures you the benefits of the latest short-cuts and trends in correct typography. Perhaps your "ideal" squares with ours.



TELEPHONE RILEY 1565  
75 NORTH NEW JERSEY STREET

THE TYPOGRAPHIC SERVICE COMPANY, INC., INDIANAPOLIS

## Baskerville

Once again York Composition comes to the front by adding a new and popular type face. This time it is Baskerville in 8, 10, 11 and 12 point sizes. For the past two years it has been used more by the better book designers than any other single type face. Yet Baskerville is not alone a book type, but one that can be used successfully for the finest commercial printing. Another desirable feature of this

lovely type face is that it combines well with most all of the present day modern display letters. It is a type face that you can easily fall in love with, because it is easy to read and good to look at. For typography of the better kind (book and commercial) at a price to meet your budget, call upon York Composition. Here you will find only the better type faces, plus a desire to do good typography.

YORK COMPOSITION COMPANY · YORK, PENNSYLVANIA



## THE BLOTTER FOR

SPRING is in the air. And a new era of competition for the customer's dollar is in the air, too! One way to make sure that your seasonal sales messages won't be gone with the March wind is to send them out on letterheads that will impress your prospects and insure attentive reading for your letters. Keller-Crescent is an expert at producing letterheads that inspire! Call 5146 today and let one of our representatives help you redesign your letterhead for better results.

WHEN you buy a suit of clothes, you don't select the coat here, the vest there, and the pants somewhere else. You want them all to match and to fit. Why buy printing haphazardly? All the items that go into making the various printed forms you use should match and fit, too. They should be designed to harmonize with each other and to meet your needs. Keller-Crescent's complete service includes the preparation of art, advertising copy and engraving, and the production of offset-lithography and letterpress printing—all under one roof and one responsibility. We're equipped to outfit your business from head to foot with "custom" printing at "ready-to-wear" prices.

**KELLER-CRESCENT CO.**  
A Complete Printing Service—From A to Z

PHONE 5146  
RIVERSIDE AT LOCUST — EVANSVILLE, INDIANA

There's some truth in the fiction. "A little bird told me" for the bird family has been a very important contributor to the alphabet. A bird told the eagle—the rest of the alphabet. The Egyptians first used a whole lot of pictures of an eagle, then later simplified it to this. The Phoenicians worked with a bird and a black off. Some changed it into this symbol. It took the Greeks to straighten it out, though, and give us the present A.

It makes a great difference in the force of a sentence if a man be behind it or no.  
— Ralph Waldo Emerson

**I**f your printing does not reflect the character and the personality of your firm, if it does not show the kind of business you are in, if it does not create an impression of stability and integrity, then it is doing your firm a great injustice . . . it is wasting the money that you have invested in it.

Telephone 2-3719

**HARRY KINZIE PRINTING COMPANY**  
221 South Cheyenne Avenue . . . TULSA, OKLAHOMA

Dignified and convincing are these blotters (approximately 9 by 4). Typographic Service, tan and black on white, works for a quality and prestige impression. York, on light blue stock, uses a band of darker blue at the left, and prints the word "Baskerville" in bright red; the rest of the type is black. Keller-Crescent's message, issued monthly, is in tan, black, and green, on light cream stock. It's house-organ material, sure enough. The Kinzie offering is printed dark blue and old rose on light gray stock, with a light blue band across the bottom. Typographic treatment, and not illustration, has been the major consideration in each blotter's design; and it is interesting to note that distinction and effectiveness have been achieved largely by means of layout and typographic skill. Blotters are worth careful study—and usually get all too little



of Thomas' copy is most interesting, but the colors gray (ornament) and red (type) give rather a sickening effect. Most serious of its faults—in fact, only the second fault—is the use of the big sans-serif initial with the lines in square-serif type. A letter more in keeping with the lines it is used with is surely indicated. A dull effect is characteristic of Reiber's title page. The sum and substance of what's already been stated is that if a second color is to be used let it be *colorful*. No use of an extra press run unless it is. Obviously, it is evident that two colors are used, but the point is that a second brown would be better than the full olive for related harmony, and if such harmony were not desired then a definite contrast and lively effect would be preferable. Due to side separation of related lines, Frank Abraham's title page lacks in unity, and the same applies to Wronkovich's page "Mastering Skills and Knowledge."

THE GREEN PRESS, of Sydney, Australia. —Real gems of layout and typography abound in the work you submit. Helpful, constructive criticism is impossible on such excellent work, but the satisfaction and enlightenment this writer enjoys in seeing it impels a request to see more. As all people are interested in themselves, our great thrill comes from seeing one item you didn't do. It is the invoice form of Carlos Amaral, of the Azores, on which is pasted THE INLAND PRINTER's reproduction of a cover you did for the craftsman publication *The Pica*, with a request for a copy of the publication. When a subscriber in the Azores writes to another in Australia as a result of work he has seen reviewed in THE INLAND PRINTER it scarcely seems necessary to say more about the world-wide influence of "the leading business and technical journal of the world in the printing and allied industries." Of your own work, as already intimated, there isn't an item but that is altogether top-notch. So, to explain some of the ingenious and strikingly unusual ideas: There's the title of the folder, "A Feather in Our Cap," used to present a reprint of an INLAND PRINTER review item of your work, and a reproduction of a group of specimens shown in connection with the item. These appear in the center spread, which is nicely done in all respects; the palm, however, goes to the title page. This seemingly is blue paper, but the color is printed. The page is somewhat narrower than the back leaf, with the result than an effect of a buff band along the right side is given. Such short folds frequently enhance the appearance of folders. Near the bottom of the title page, the picture of a wide-brimmed brown hat appears, and through the band is stuck a spotted feather—an actual feather. The copy (title) appears in black ink below the hat and feather. Clever and impressive though it is, the item has nothing on the dance ticket printed in black and green on transparent celluloid material which looks for all the world like glass. We don't recall having seen this stunt practiced here, so Australia contributes another idea to help American printers at the point of sale where novelty and distinction count. It must have made a mighty strong impression, as will anything which is such a departure from the conventional, a word which characterizes too large a portion of printing. The Holla type is decidedly smart and characterful, and adds its bit to the two items and also to the others, among which is a decidedly attractive folder showing some of your newer types and demonstrating your craft abilities.



Don't let business get you... get it.  
Get "Painless Printing"... it will  
relieve your mind and help your sales.

THE BOHNETT COMPANY - PRINTING AND ADVERTISING  
Third and Vine Streets, CINCINNATI, OHIO Telephone PLossess 198

Modern Design at NO EXTRA COST

IT TAKES MORE THAN TYPE to produce effective printing. It calls for expert craftsmanship, a knowledge of design, type and color harmony. Your advertising, letter-heads, blotters and printed forms will be more effective in a modern design. Our Creative Department is ready to serve you at NO EXTRA COST. Phone JA 7281.

WE'VE GOT A NEW KEYHOLE  
But the Same WELCOME Is On the Mat

Thanks to your fine patronage we've grown into larger quarters. Here we will continue to serve you with . . . The Best Machines—First! Complete Stocks . . . Excellent Shipping Facilities . . . Competent Factory Service . . . and an office open all day. Remember: you can wire or phone orders collect.

AT YOUR SERVICE FOR EQUIPMENT AND AUTHORIZED FACTORY INFORMATION  
P. L. BURGESSON ("Phil to You")  
Factory District Distributor O. D. JENNINGS & COMPANY PRODUCTS  
"It's A Pleasure to Do Business With You"

324  
1st STREET N.  
(Security Warehouse)  
Minneapolis Phone  
AT 1281  
Saint Paul Phone  
NE 1271

WE'RE NOT EXACTLY ROBIN HOOD BUT...



we can usually hit the mark when it comes to giving your printing a sales-appealing touch.

September 1938

| S  | M  | T  | W  | T  | F  | S  |
|----|----|----|----|----|----|----|
|    |    |    |    | 1  | 2  | 3  |
| 4  | 5  | 6  | 7  | 8  | 9  | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| 25 | 26 | 27 | 28 | 29 | 30 |    |

Call "WISH" for GOOD PRINTING at Tucker 9862 or 404 W Ninth St. St. L. Mo.

A single idea is displayed and put across on Bohnett's blotter (top), which is printed in bright green and black on white stock. The Franklin Printing Company—by means of red and black ink, white stock, and a stimulating design—also makes its point convincingly. The Burgesson blotter, in blue and black on white, is novel because of its die-cut keyhole. It was produced by W. F. Buth and Company, Saint Paul, Minnesota. The humorous Robin Hood eye-catcher is printed in black, red (bull's-eye), green (archer), and blue (reverse band at bottom). Stock is white. This is another in the clever series of blotters issued by Wish in Los Angeles. There's something appealing about Wish's odd egg-shaped illustrations and the direct approach

ROBERT C. HALL, University of Oregon, Eugene, Oregon.—The book entitled "William Morris," containing the text of an address delivered by J. W. Mackail at Kelmescott House, Hammersmith, England, is quite up to the mark we'd expect it to be. It was produced at the suggestion of Dr. John Henry Nash as a project for the 1938 class in typography at The John Henry Nash Fine Arts Press at the University of Oregon. It shows the Nash influence, a fine specimen of the type of books one handles with sheer enjoyment; and it's a distinct credit to the students engaged on its production under your direction. In size 7¼ by 10½, it is bound in heavy boards covered with a paper of marbled design, with the title tipped on the backbone. Hand-made Italian water-marked paper, with excellent margins, adds to the interior charm. The text is set, we believe, in the French Oldstyle type, 18-point, and the spacing throughout shows especially careful attention. There ought to be more excellent enterprises of this nature.

MERCHANT VENTURERS' TECHNICAL COLLEGE, of Bristol, England.—We have already reviewed four year books from schools of printing in England; yours makes the fifth. It has indeed been a privilege and a pleasure to review these productions, for they all give evidence of sound technical education in printing. The students in your school of printing have done exceptionally good work. While the other year books probably have been a little larger, showing a wider range of students' work, they do not offer any finer testimony to careful training than is found in your work. While emphasizing book pages, both title and text, all of which are



*Bulletin (6 by 9) issued by N. W. Ayer and Son, Incorporated, Philadelphia. Buff, tan, and black. Credit layout to F. W. Weber.*

excellent, your students have also included some good examples of advertising typography and several other pieces, so that they reveal all-round instruction in this branch. And the presswork is excellent, too, the color work splendidly done, as are the halftone engravings made by students. The cover of the year book is striking, novel, and attractive. A reverse plate in black, with a yellow

background, forms a band at the left-hand side, and across the top carries "Bristol School of Printing" showing through in the yellow; there is a black band across the bottom with a narrow strip of silver, then yellow, and a strip of brilliant red. The title, "Year Book, 1937-38," is formed of blocks to represent actual pieces of type, with the main portions of the body in silver shaded with black, and the letters in brilliant red. It's a fine stimulating piece of work.

OIL CITY PRINTERS, Casper, Wyoming.—While the "silver" embossed cover paper lends distinction to the program of the Presbyterian "Silver Jubilee Banquet" and makes it a successful effort, still, the typography is just ordinary, despite the use of a characterful, fresh, cursive type face. Type sizes are too nearly equal and in consequence there is (1) monotony of effect and (2) lack of graded emphasis. Remember, the display of points in relation to importance is essential, decidedly essential, to effective display printing of any sort. To be specific, the title "Silver Jubilee Banquet" is too small and the date line proportionately too large. Finally, just the lines in type do not make "design," especially as the contour (outline of the whole as effected by length of lines) is interesting and as the three groups are spaced about equally apart. The spacing and placing of "1913" in the upper left-hand corner and "1938" in the lower right-hand corner, also monotonously spaced, result in a lack of unity—prime essential of good layout and design. Whereas groups themselves can be placed so that unity is preserved, the fact that they are not here positioned so as to achieve that required quality, a border is

✕ The commercial printing exhibit organized by the American Institute of Graphic Arts, will be on display. Said to be the most colorful and stimulating show of commercial work ever assembled. The exhibit shows 228 specimens chosen from 3100 submitted by important American printers.

✕ For the first time at a U. T. A. convention the Direct Mail Leaders' Exhibit will be shown at Indianapolis. Fifty campaigns, complete with data on results. Every piece mounted so you can inspect and read it. Hundreds of direct mail experts, traveled thousands of miles to see this display.

✕ And for good measure the convention will have a new, specially assembled Exhibit of Foreign Printing. A group of magnificent pieces from England, France, Belgium, Germany, and other countries. You'll find a dozen ideas that will sell. Or you're not half the man we think you are.

✕ Just as an example of the fun side of this convention. Take the Indiana Printers' Fun-Fest and Banquet in the beautiful ballroom of the Indianapolis Athletic Club. Entertainment features that are new and striking. All for you and your wife with the compliments and good wishes of Indiana printers.

## Any One of the Four Features Is Worth a Trip Across the Country

and all of them are in addition to the regular convention features...which are being planned as the most stimulating, most thought-provoking, most practical and valuable meetings in U. T. A. history. The meetings...if they do for the industry what we hope and plan to have them do...will be worth the time and money, a hundred times over.

COME!...WE WANT YOU!...AND YOU NEED WHAT THIS CONVENTION OFFERS YOU!

# AT INDIANAPOLIS, OCTOBER 10-11-12, 1938

*Inside spread (18 by 12) of one of the many excellent pieces of direct-mail which preceded the U. T. A. convention. Light blue and black on white stock. Copy for this job was written by J. T. McDermott; the printing was done by Hammel & McDermott, Incorporated, Indianapolis*

indicated as the final means of securing, as far as possible, that essential of unity. In contrast, the blotter "Thank You" is arranged to insure unity without a border. It is effective, its only fault being that roman rather than sans-serif would have made a more harmonious and pleasing—also effective—combination with the brush-script face used for display. With "Thank You" and "Clayton K. Reed" in the cursive, the third big line, and the third line telephone number in color set in fat Copperplate Gothic, strikes a discordant note. Despite anything you may have heard or read, emphasis does not depend upon violating balance or any rules of harmony. It can be achieved within harmony and sound design.

ROBERT STEINLE, of Lansing, Michigan.—Specimens turned out under your direction for the State Highway Department, though not faultless, have points of characterful distinction. Best of the lot is the plastic-bound souvenir booklet of the Seventh District convention in August, at Houghton. Lettering on the front cover is in the free monotone style characteristic of the blue prints of engineers and architects. Lines, however, are too closely spaced, not alone in relation to the large size of the lettering and page, but in view of the wide area of space between the two groups. Distribution of white space is, therefore, disproportionate. The shield-shaped insignia in blue and gold is too small to seem to take up the excess space, and, in practically the center between the two groups of lettering, it seems monotonous. The appearance of the page would be much better because of better proportion (variety) if it were closer to the top group. Layout of inside

TYPE has been called the "tone of voice in advertising," and in the hands of a craftsman type can be made to do almost everything but talk. Scripts, gothics, modern and oldstyle faces give the typographer a flexible array of material with which to create the typographic excellence which is more than ever essential in modern advertising. The advertisement must arrest the attention of the reader and hold it until the last line is read, or it has failed in its mission. The efforts of the typographer are directed to the end that the printed sales message will quietly invite a thorough perusal. It should be tone-balanced, the text and illustrations well placed, and the white space judiciously distributed, so that the entire ensemble seems to say to the reader:

YOU'LL  
Read This  
AND  
Like It!

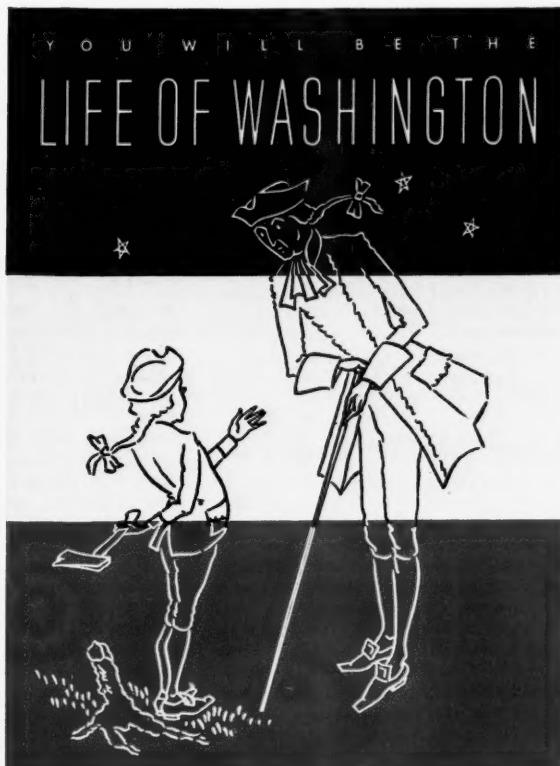
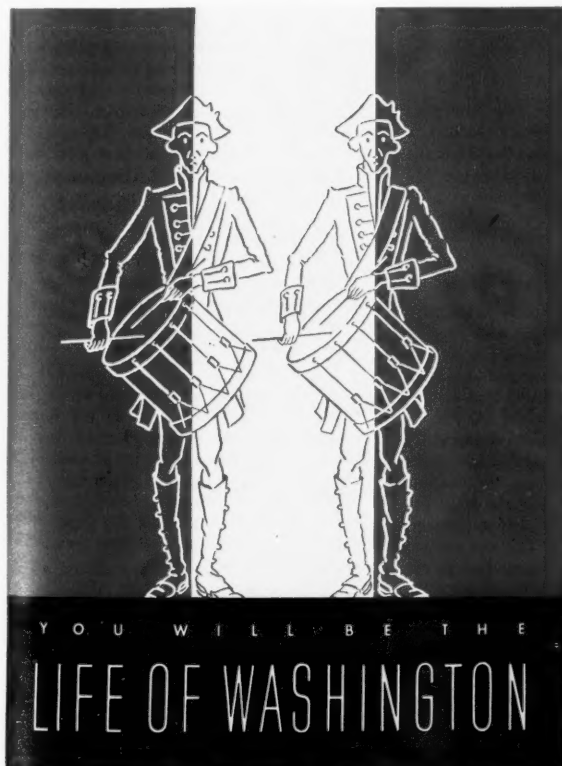
Advertisers in leading periodicals of today are well aware of the "skip and scan" methods of the average reader, and if the typographic effort is lacking in eye-appeal it is hurriedly passed over, and the sales talk is lost forever as far as that particular reader is concerned. While illustrations play an important part in advertising, they are not by any means essential. An advertisement can be made attention-compelling by the proper treatment of type alone, and the craftsmen of the Detroit Typesetting Company are past masters in the skillful display and manipulation of the many type faces at their disposal. Take advantage of our facilities for your next advertising campaign. You'll find that they'll read it—and like it!

DETROIT TYPESETTING COMPANY  
1959 EAST JEFFERSON • FITZROY 5970 • DETROIT, MICHIGAN

*This appeared (in black only) in The Adcrafter, published by the Adcraft Club of Detroit*

two-color pages made up of halftones, type, and road maps (a section on the outside of each page) is indeed excellent. No fault could be found with them. Extra-condensed type is too widely letterspaced on the envelope and letterhead used to promote the James A. Farley testimonial dinner. The ill effect of this really inconsistent practice is particularly noticeable in the group of four small lines of the letterhead where, to make the most of a bad situation, lines should be

spaced much farther apart. As spacing between letters and words is increased, that between lines should be proportionally increased to preserve word and line identities. Ultra-modernistic lettering and types such as characterize the service schedule of the state ferries is now taboo. Some letters are just "blurbs" with no counters—the extreme of which is found in the "H" which is simply square. Even in the relatively large lettering, some words are read with difficulty.



A barrage of French-folded announcements (5½ by 7½) preceded the forty-second annual convention and exhibition of the American Photo-Engravers Association, held in Washington, D. C., last month. Covers of two of the novel mailings are shown here. Light blue and old rose on white



# IP

## BREVITIES

*Stray gleams of fact for the craftsman and student; nuggets of information*

*collected from various sources and presented here for your edification and diversion ★*

### Learning From Mistakes

• One day into the office of an Australian printing establishment, a foreman machinist came and reported to the manager: "Sorry, sir, but I have broken that new machine which has just been installed."

"Well, Jim," replied the manager, "go back and find out how you did it and let the other chaps see, so they will know how to avoid it happening again."

The manager explained shortly after that the foreman and superintendent always tell him of their blunders. "Why not?" he exclaimed. "Blame helps nobody. We learn from our mistakes and we help each other."

### What! No "Underside"?

• It is well known that the impression of the papermaking-machine blanket or "wire" on the underside of the sheet of certain papers has long been the bane of printers. Papermakers have spent much time and effort to correct processes so that the "underside" of a sheet will have the same finished surface as the "upper side." Initial efforts towards such improvements were not very successful, but American papermakers attained some improvement by spraying the underside with a fine solution, covering up to a certain extent its irregularities.

Recently in England "twin-wire" papers have been welded together in a semi-dry state, giving a paper with no "underside" at all, as the undersides of the thin sheets were faced. During the past year, alterations in the blanket or "wire" of the paper machine have resulted in the production of a single-wire paper with an underside equal in all respects to the topside, even baffling expert papermakers in their attempts to distinguish one side from the other.

### "Clown" Hats Worn World-wide

• Printers who are looking for a "new line" may be interested in the manner in which carnival hats and caps of papers are made and sold. For a hundred years prior to 1922, the manufacture of these carnival "favors" was a German monopoly. About fifteen years ago, however, their production in a large way began in England, and today they are exported from the "tight little isle" all over the world. One factory alone makes more than 6,000,000 hats a year, and 360,000 boxes for the hats, consuming 260 tons of paper. Much ingenuity goes into the production of these aids to *joie de vivre*. For making parts of a hat, a large cutter cuts through wads of paper six inches thick at a speed of twenty-six cuts a minute. The annual output of this

machine exceeds 4,250,000 parts of a hat; and another machine cuts a gross of hats at one stroke. High-speed sewing machines making 3,500 stitches a minute are used for putting bands or stiffeners onto the hats. There are more than 1,500 designs of hats and caps available for use at festive seasons.

### Typographical Error

• A small ad in the Dallas, Texas, *Dispatch-Journal* of a local distilled-water company carried an incorrect telephone number. The number happened to be that of a Mrs. Banning who was kept busy for several days answering her telephone and explaining that she was not the distilled-water company. The *Dispatch-Journal* was profuse in its apologies to Mrs. Banning, sent her lovely flowers, and then turned the whole story into a fine seven-column advertisement under the heading, "No, no, a thousand times no!" with a picture of the lady and a letter from her attesting to the fact that she had answered no less than fifty telephone calls for the advertised water.

### Calendar Time Again

• The first diary to meet the new conditions of the nineteenth century was produced in 1816 by John Letts. He abandoned all the prognostications that constituted the old almanacs and introduced the plan of allotting spaces to each day for jotting down appointments of business men.

### Georgia Printers Versus State

• Recently the Georgia Printers Association protested to the governor of the state because of the installation and operation of a state printing plant. The governor and the attorney general got busy and found that a state-operated plant would violate Article 7, Section 17, of the state constitution, which provides that state printing shall be let to the lowest bidder. As a result, the continuance of the state print shop at the Milledgeville state prison has been declared illegal and it must be closed.

The printers' association urged seven reasons against the state plant: (1) Discrimination against free labor and honest printing craftsmen; (2) unfairness to printing business concerns paying taxes and to their employees; (3) unfairness to all taxpayers because maintenance of the plant is a burden instead of an alleged saving; (4) it is a political football; (5) general assembly on several previous occasions refused to authorize the plant; (6) government in private business is against principles of democracy; (7) violation of the state constitution.

### Chicago Gains in Printing Plants

• The number of printing plants in Chicago on July 1, 1938, was 2,429 as compared with 1,995 on the same date, 1937—a gain of 434. In the state of Illinois, outside of Chicago, there are at present 1,436 plants. The classification—printing plants, in this instance—includes printers, lithographers, binders, paper-box makers, steel and copper-plate engravers, typesetters, typographers, newspapers, and private plants. The gain in plants over the number existing in 1937 is said to be due to the layoff of many skilled craftsmen who, in an attempt to make a living, have gone into business for themselves.

### Revised Paper-testing Methods

• Several revised and new paper-testing methods and standards of the Technical Association of the Paper and Pulp Industry have just been announced by the paper-testing committee as being available to printers and paper handlers. The methods are those of ash, mineral filler and mineral coating, and copper number. The revision of the methods for mineral components was necessitated by the introduction of the new filling materials, titanium pigments, zinc pigments, and calcium sulphite. The methods for mineral coating and mineral filler were combined into one method. The main change in the method for copper number was an extension of its scope to all papers except those containing zinc-sulphide pigments. The new methods are for alkali-staining property and for water absorptiveness of non-bibulous papers and paper boards.

### Photos of Human Eyes

• Dr. Herman F. Brandt, University of Iowa, has invented a camera by which photographs of the movements of the human eyes as they scan a printed page may be taken. Among the discoveries accredited to the camera is the apparent preference of the eyes for the left side of the page as opposed to the right, and the top of the page rather than the bottom, and that the eyes strike first at the optical center.

### Russian Pulp Increasing

• Russia is said to possess timber forests larger than those of either Canada or the combined Scandinavian countries. Heretofore, Russia has not exploited pulpmaking, her internal requirements absorbing all the pulp the country has produced. It is now announced that Russia will start the production of paper pulp on a large scale for export purposes, and it is predicted that prices will be considerably lower.



# The Pressroom

By Eugene St. John

• Stamped envelope must be enclosed with your letter when a reply by mail is desired

## To Get Snap in Pictures

We have been discussing the paper on which we are printing our magazines. There has been some argument regarding reproduction, and if you will note the samples attached you will be struck by the unvarying grayness of the pages and the inability to pick up details, as well as the dull lifeless appearance of the entire page. Many of these same ad plates have appeared in other publications where better paper is used and none of these objections appear when used in those papers. We are reluctant to go into better paper at this time because with our run it would run our paper costs up quite considerably.

It has been suggested that we might go into a coated gloss paper and get more highlights into our illustrations and better reproduction throughout. Will you look over the samples and tell us what you think about it, whether without going into a lot more expensive paper we might get better reproduction by using some other type of sheet? We have had so many arguments from both paper salesmen and printers that it is rather difficult for us to decide just what to do.

You cannot get away from the fact that paper is part of the picture. Paper especially made to show up pictures to best advantage is rather costly for long runs, but there is a grade between it and the grade you are using which in color and finish is superior to your paper. One disadvantage in your paper is its blue tone, which tends to make black ink appear brownish, and depth in solids and contrast between paper and ink in highlights are lost. By all means get a paper of creamy rather than bluish contrasts which yield snappier prints. This will be a help at the very start.

To make the most of the creamy paper get a better magazine black ink, a special one strongly toned with reflex blue and a rather dirty Prussian blue, the latter little used except for toning black. The more reflex blue the greater the cost of a magazine black, but it is worth it as it gives luster to the ink and compensates to some extent for the lack of sheen of less costly papers.

Of course, everything starts with the copy. If photos are not good, if negatives are high instead of low, if the screen is not suited to the paper, the plate will not be satisfactory. A magazine publisher, like a newspaper, receives all sorts of plates and copy from various sources. The metropolitan dailies and the magazines with circulation in the millions have long maintained their own engraving departments in which copy which either lacks contrast or is muddy is segregated and new plates made. First a negative without screen is made of the unsatisfactory copy and stripped on glass. An Azo print from this negative is used for new copy and with the proper over-exposure and short development contrast can be added as the copy may need.

In order to get uniformly snappy pages in a magazine you should start with the copy, use paper of creamy tint and a black ink very strongly toned with blue, also of concentrated color strength so that a moderate supply of ink yields good color. All of this ink doctoring aids in holding contrast and snap and in keeping muddiness in the print down.

## One, Two Impressions?

We are contemplating running a label, which was formerly run on gold foil, on a regular 60-pound white litho paper. It naturally will have a solid gold plate covering a surface of 12 by 18 inches. What method would be best? That is, would it be better to print this over a zinc electro or some other form of tint plate?

Probably you should submit two proofs to the customer and let him decide whether he wants gold ink printed over a first impression in either yellow or gold ink, or just a single impression in gold ink. The two-impression job will look better, the single impression will cost less. If a tint plate is needed, a zinc will answer.

## More Squeeze Required

We enclose herewith two copies of work printed on a two-color rotary press. You will note the lines appearing in the solids. We believe the plates are in A-1 condition. Will you please advise what we can do to eliminate this trouble?

Next time, please send full size sheet with gripper edge marked. As far as we can tell from the clippings you have sent, the principal cause of the trouble is insufficient impression on the solids where the breaks show. The blue and the black inks are too soft; they should be as stiff as the red, which, you will note, is printing as well as one could wish on the same plates as the blue ink.

## Difficulty With Labels

Enclosed are samples of labels printed on silver label paper. We have a great amount of printing labels on foil-gummed paper, but cannot keep sheets from sticking together and pulling ink off of printed surface. We use overprint inks, foil inks, and high-gloss inks with a spray gun. Please inform us if it is possible to print on foil paper with or without a spray gun on a job press. Can an ink be bought, or method used, to help?

Temperature should be at least seventy degrees, and you should use the ink recommended by the paper-maker—a special ink for each brand. The fountain should be used, especially if the paper is curling and the press tripping; otherwise too much ink piles on the form. Too much ink was used on the sample.

After the regular makeready of leveling the form for good inking and overlay patching as needed, a cut-out on solids relieves the pressure on the edges and supports it inside of the edges so that less ink can be run with less danger of offset and sticking. The sheets as printed should be left to drop undisturbed on the pile, not jogged, and when the pile is removed the sheets should not be rubbed together. The spray is very helpful on such type of work.

### Worried About Workups

I am writing in regard to a presswork problem which I have not had to cope with, but which I think will confront me in the near future. It concerns type getting off its feet on a cylinder press. The problem comes up in printing a newspaper, two pages at a time. The slugs run parallel to the cylinder, and in some way the action of the cylinder against the type gets it tipped up on edge.

As far as I can see the cylinder is riding the bearers. The bearers are not too badly worn and have been shimmed up as accurately as possible to .918 of an inch. When I took the job, I re-adjusted bearers, register rack, and packing, and in the few jobs that I have printed with the slugs running parallel to the cylinder, I have had no trouble. I have ordered new bearers and a new register rack, as the old one was broken once and has been welded.

Can you give me any hints on what to do if the trouble starts even after I install these new parts? What is the correct way to set the cylinder down on the bearers?

Your first precaution should be to inspect the slugs and see if they are same width top and bottom, same length at top and bottom, and same height at both ends. Then make sure the form is snugly seated on the bed of the press without being sprung.

If, after installing new bearers, you find it necessary to pull the cylinder down, back up steady screws and with the cylinder up off impression pull it down, say, .002 of an inch and lock adjustment. Run cylinder down on impression and reset steady screws. Print a few impressions to see if the cylinder rides the bearers. If not, proceed as before until it does. Finally, lock adjustment securely. Adjust register rack and intermediate gear after pulling down the cylinder.

### Skin on the Ink

We are having trouble with skin forming on the ink which we use for reproduction proofs. This ink is kept in a can and not used continuously. Is there an ink gun on the market which can be used with such ink?

You can obtain ink in collapsible tubes at a slightly higher price than in cans, but the difference in cost is offset by the saving in ink not continuously used.

### Bands on Press Rollers

You mention the use of metal collars or bands around the roller of a varnishing machine, and state that these are also sometimes used on a printing press to separate colors run with a split fountain. We would appreciate complete information about the use of bands on the press, which, if I understand you correctly, would make possible the printing of two colors quite close together.

At the start it should be understood that there are certain limits to the makeshift of running two colors in one

operation on the press. While some modern presses are equipped with a device for adjusting the extent of vibration from zero to the maximum while the press is running (this result being obtained on other presses with washers on the ends of the rollers), it is evident that cutting down vibration too much on heavy forms will result in streaking.

These bands are quite thin and serve only as a device to avoid cutting the rollers, this cutting becoming more costly as the size of the roller increases. Very often a work-and-twist form is the best method of running two colors in one operation on a single press, if the press is large enough to accommodate such a split form. The two halves often can be arranged to permit sufficient vibration, while the two colors can be run quite close together with split fountain and bands.

Whatever method is used, the important question is, can two colors be run at once without cutting down vibration to the extent that the inking is obviously streaky?

### Black Prints Colored

The members of our school of printing have read with a great deal of interest the article about extra colors from rubber plates in *THE INLAND PRINTER* for July. Enclosed are a few samples of work attempted by our members during the past year, and which is perhaps a little more difficult of accomplishment with linoleum than with rubber as submitted by Millet the Printer, of Dallas. The enclosed prints were not made for commercial purposes but were merely an experiment on the part of the boys, whose ages range from fourteen to eighteen years. There were not enough engraving tools to go around, therefore a great portion of the work was done with pen-knife.

In discussing this work with printers, we found that they seemed to think that too much time would be involved in producing this type of color plates. We feel that it is one of the most economical methods we have heard of; and the fact that young, inexperienced kids can produce the results shown, bears out our contention that an experienced printer easily can turn this into a money-making proposition.

The samples are highly creditable to all concerned. Printers are making money, coloring black halftone prints by means of hand-cut rubber and linoleum blocks, and you will find the



"In the Days that Wuz"—Old Spav

Cartoon by John T. Nolf, Printer-Artist

most economical method of all (which makes use of sandpaper glued to a wood base) described at the top of the third column on page 36, in *THE INLAND PRINTER* for July. Whichever method is used, the black print should be in halftone ink, and it should be well set but not bone dry before superposing the colors, which should be process halftone (transparent) inks.

It is interesting to note that a given single-color halftone costing \$9.57, if reproduced by the four-color process route would necessitate an outlay of \$160 for plates, as compared to the cost of mounting three sheets of sandpaper on wood bases. And in many cases the latter serves the purpose very well. The result isn't *fine* printing, of course, but it often satisfies the customer; and the customer, when printing is done for profit, is the final arbiter.

### Trouble on Old Folder

We have recently purchased a used job folder and had difficulty in folding the enclosed sheet. We are not using any grippers because we cannot see any way of making them work properly—that is, when we use the first gripper only, the first fold is on a slant and one not like another. Machine runs 3,840, and is supposed to run up to 6,000 an hour.

It seems impossible to use first and second grippers together on this sheet. When first gripper is in position to take hold of the sheet, after it goes through first rollers, the second gripper comes up too soon; the sheet strikes the second gripper and goes crooked. If the second gripper is pulled back to avoid being struck, the sheet will not be folded centrally in the margin. We are using A, B, and C folds.

We are not very familiar with this folder as yet, but it seems that some parts or attachments are missing that are necessary to fold the sheet. The enclosed sheet was folded without using any gripper, but here the trouble is that the second fold is not consistent. We have brushes only for the first fold, but have drive-up wheels which are set about one-half inch in back of sheet.

We would like to know just how this sheet should be folded on this folder, and what attachments are necessary, or if the enclosed sample (fold varying both ways) is the best this machine will do. As mentioned before, it does not fold two sheets alike. Our biggest trouble is the second fold and, as far as we can see, the uselessness of the second gripper, either alone or when used with the first gripper. The jogger also does not work properly. Is this machine still being manufactured? Some time ago we wrote for a parts list and received no reply. Perhaps if we had instructions for timing this machine we could make the grippers work properly. All cams have set screws instead of pins or keys.

We are sending you the correct name and address of the manufacturer, and if you will write to that company, describing the machine, giving its factory number, and relating your

## Colorful History:



## PAPER

Paper is such a commonplace today, we forget its historical development. A booklet issued by the Franklin Institute, Philadelphia, gives the following outline:

- A.D.
- 105 Discovery of the art of papermaking by a Chinese.
  - 751 Arabs defeated Chinese in battle and learned of papermaking from prisoners.
  - 1150 Paper first made in Europe.
  - 1494 First mill started in England.
  - 1690 Rittenhouse started first American paper mill in Germantown, near Philadelphia.
  - 1798 Louis Robert, of France, invented the process of making paper in a continuous web.
  - 1804 Henry and Seeley Fourdrinier (in England) made machine to make paper by passing pulp through rollers under pressure.
  - 1809 John Dickinson, of England, invented the cylinder machine.
  - 1827 First Fourdrinier machine set up in United States.
  - 1840 Ground wood invented in Germany by Keller, whose observations of wasp's nests inspired the idea.
  - 1854 Soda pulp invented in England by Watt and Burgess.
  - 1866 Sulphite pulp invented by Tilghman, Philadelphia.
  - 1882 Sulphite pulp first made by C. S. Wheelwright of Providence, Rhode Island.
  - 1886 Ground wood first made at Curtisville, Massachusetts, by Pagenstecher.
  - 1890 By this time a new paper industry had been built up in the United States.
  - 1935 America now produces half of the paper output of the world.

trouble, the organization will be pleased to help you. Until you hear from them, maybe this suggestion will help: by slowing down the machine and carefully studying the movements of the important parts when a sheet is fed, you may note which cam should be accelerated or retarded, as the case may be, in its action. By advancing, you accelerate, and by turning backward, you retard the action of the cam.

### Clear Overprint Varnish

We are having trouble getting our overprint varnish clear. Here is a sample which we recently did. We are told that there are some American varnishes which do a very much better job on this, and we will be glad to have your recommendation.

We are sending you names of suppliers of the better overprint varnishes. The sample you submit shows overprint varnish on blank paper, under which condition it does not show to best advantage. The varnish should overprint a smooth film of ink, which covers the pores of the paper and prevents the varnish from filtering through the surface. Varnishing of blank paper is better done on a roller-coating cylinder varnishing machine where a thicker film than possible on the press may be applied.

### Stereotype Printing Problem

Your recent reply touched on our problem but didn't quite cover it. We have an 8½ by 11 ruled form with perpendicular and horizontal rules which we wished to run four up. Rather than make four zinc etchings, we made one zinc etching, rolled a mat, and cast four stereotypes, type high. These we put on our cylinder job press and tried to run the job. We didn't have much luck.

In the first place, there seemed to be altogether too much makeready necessary; and, in the second place—the most serious part of the trouble—we couldn't get the ink to lay on the stereo properly. The metal was stereo metal, the same as we have been using on our rotary newspaper press, and the mat was the same mat, rolled on the same mat roller as we use in newspaper work. We have no trouble in getting a sharp and clean impression on our newspaper press—perhaps because we are printing against soft packing—but we were unable to get it on our cylinder job press.

In the trade journals we see advertisements of mat-rolling machines which would lead one to believe that all one has to do is to put a form in this roller, make a mat, cast as many stereotypes as desired, throw them on the press, and print as many up as economical. We haven't found it that easy, and we are wondering if somewhere along the line we have done something wrong. Anything you can tell us regarding procedure would be very much appreciated.

Previously we pointed out some pitfalls in stereotyping. On the newspaper press, you are printing against soft packing, as you say, and, what is very important, on soft newsprint, so that the thorough makeready for printing on (presumably) sulphite or other bond is not required. Of all forms, one of open rules probably can give the most trouble on flat-bed presses, and this is magnified in a duplicate if the form is not as it should be.

For minimum makeready and good inking, hairline-face rules should be .915 of an inch, one-point face, .916 of an inch, two-point face, .917 of an inch, and heavier rules, .918 of an inch. If you were setting up this form, the composition cost would be cut and makeready diminished by running work-and-twist forms two up, one a



stereo, and this is probably the best way to run this job. With low rules, you get a better mat and cast, with the result that when the form goes on the production press you again get a better mat in the trial impression; not much makeready is needed and smooth inking is possible. As you say, it is not so easy.

A good cast depends on a good mat, which is not possible to roll with sharp rules as high as type because the sharp lines sink too deep and solids lack pressure, and the result is a cast with solids low and sharp lines high, the reverse of what is wanted.

Obviously you are making a zinc of a printed copy of the ruled form in question because with your equipment this is presumably less costly than setting up the rule form work and twist. So far, well and good, but in order to get fairly good mats from the zinc, it should be on a solid base and interlaid to relieve the squeeze on the sharp rules. Even so, the cast will not be as good as one cast from a type-and-rule form direct.

As previously outlined, the casts print best on metal base—patent or solid metal. Next best available base is laminated wood, and, if you must use it, the best grade of blocking lumber should be seasoned a month in the cylinder job pressroom. The last week before use, it should be stood on edge in open racks. The boards are planed to get one flat side on which the cast is nailed. The cast is dished concave before nailing so that its center snugly hugs the base instead of bowing up in an arc when the brads pull the edges down, and so that it avoids the buckling action of the brads toeing in.

All burrs should be removed before nailing down. Each plate should be planed alone, as large boards are difficult to plane accurately. Blocks should be trimmed square on the sides after leveling with the plane in order to obtain lockup without excessive squeeze, which causes bowing and springing.

Open rule forms, stereotypes on wood, should go to press .915 of an inch or .916, and be underlaid to .918 of an inch; and the form rollers should be set just heavy enough to ink the rules, starting with a setting that does not ink and gradually increasing the contact. An ink suited to the paper to be printed is very necessary for good inking of rule forms. Generally, the heaviest grade of bond ink that will distribute well at the speed the press is run will yield the clearest print, when printing on bond paper.

## A PANEL FOR HENRY A. ANGER

By A. H. ROSEEN

JOHN RUSKIN wasn't a printer, nor did he—so far as the record shows—have a knowledge of the graphic arts. But he was an observer of men and their methods, and in his philosophy of work and the job well done he detailed a description which might well be fitted to the true graphic artist. Listen to him:

"A manufacturer, as the etymology of the word implies, is a man who makes something with his hands; an artist is a man who makes something with his hands and his head; a fine artist is one who makes something with his hands, his head, and his heart."

Because Henry A. Anger has made things with his hands, his head, and his heart, in the field of things typographic, he and his work live as an inspiration to those who travel the present frontiers of the printing art, just as they proved an inspiration to those who assumed leadership with him in the front ranks of yesterday.

But—who is Henry A. Anger? To relate his life and abilities to the man whose years have been spent with the

From an Oshkosh, Wisconsin, newspaper shop where small reprint jobs were his introduction to printing ink and press, he moved on to not-so-far-away Appleton as an "art printer"; he made the grade, to his own surprise, later to return to Oshkosh to learn, as he often relates, that "good work was the secret of contentment"—a bit of common sense which has held good for over half a century.

Eight floors up to the offices of Cincinnati's Earhart & Richardson, the color printers, was his next step—and from then on, cities from north to south, east to west, welcomed his presence in their printing plants, for by this time Henry Anger was known as a true artist, measuring in every way to the yardstick which John Ruskin has so fittingly flung forth. While in Denver, in business for himself, he acquired the cognomen of "The Panel Man of the Rockies," for though never a great believer in paneling as a necessary essential in artistic merit, he used it at times to complete a work of unusual character.



Two distinguished typographers, Henry A. Anger, Seattle, (right), and C. Raymond Beran, San Francisco (left), surround The Inland Printer's editor, on his recent visit to the Coast

type case and stick and stone is, verily, like carrying a bucket of the proverbial coals to Newcastle. For since the turn of the century Henry Anger's masterpieces of the printing art have aroused the enthusiasm and respect.

But for the newcomer—he who had not as yet even reached the post-toddler age when "Anger" was a "trade name" in the journals of the typographic industry—a brief citation of the man's developing years is in order.

And from Denver—to Seattle, in 1905, with The Ivy Press, in charge of the firm's creative end. Then again to the Grit Printshop in the same city, still his home.

There, craftsman-newcomer, you have the bare outline of a life which to countless hundreds of men has been a predominating influence and inspiration. To the present editor of THE INLAND PRINTER he has been a fount of helpfulness for many years, a source



which gives no intimation of exhausting itself. For Henry Anger still holds to the idea that contentment's secret is good work, and, as long as type and ideas can be combined to become things of beauty, that contentment will continue.

Study the work of Henry Anger and determine for yourself the thread of his remarkable influence. Is it "smash" typography—with its eye-arresting "modern format"? Is it originality that is the striking factor? Hardly, for here is Anger's view: "It is a mistake to try for the strikingly original—for after a few months it is likely to look queer to you."

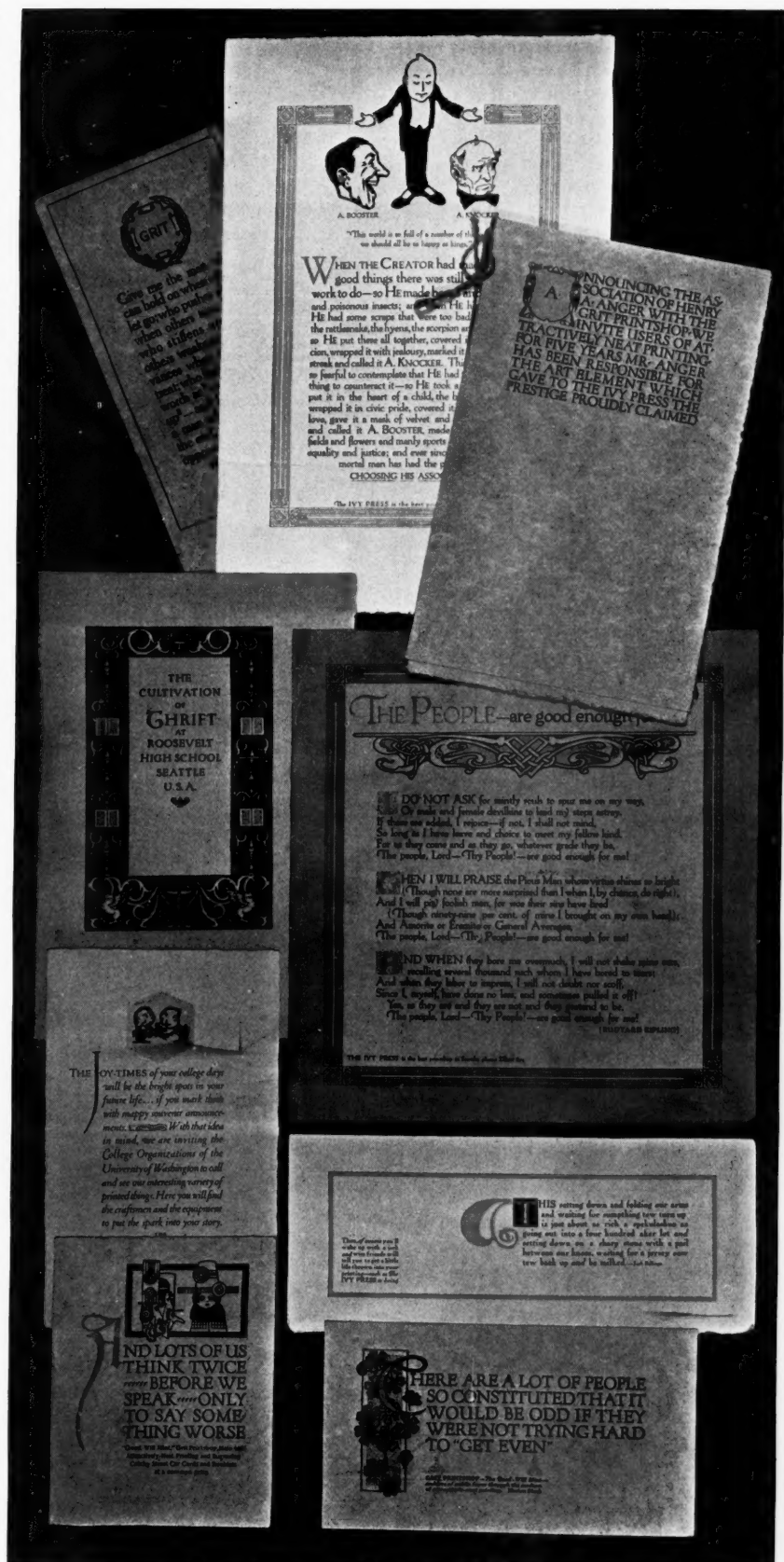
The real test, the major test, of quality in publicity printing, according to the Anger measuring stick—and here is the factor of the Anger influence—is "its power to withstand the ravages of time."

With this as his guide, Henry Anger has done work that will live. New type fonts will come and go, modern influences will rear their heads above the typographic sea, men will experiment in scores of ways to attract the eye and snag the attention, but when the accounts are cast up and the totals taken, it will be found, as Henry Anger predicted years ago, that "simplicity is the true measure of commercial value."

Nor has Henry Anger found it necessary to wait for posterity to pin the word "masterpiece" on his artistry. For many years his work brought acclaim at displays of the best of the art. Prizes came his way to attest his expertness at cover design and high uses of the tools of the trade. A type case open to a master's hand does things to people which no amount of color combination or typographic fol-de-rol will ever accomplish.

★ ★

Typographic work of Henry A. Anger, typical specimens of which are shown in this display, won for him prizes and honors throughout the country. Such work also caused him to be known as "The Panel Man of the Rockies." He maintains his workshop in Seattle



Type-time marches doggedly ahead. It gathers its influences from this stylist, from that; from this bold experiment in color, from that; from a type case in this part of the country, and from one in that. But always, predominantly important, is the human behind the mechanical; the heart behind the head and the hand. Artists come and go—their influence and inspiration falling with their passing. But the fine artist: it is his influence which continues to move men in the direction of appreciation and under-

## PROFIT IN COUNTRY WEEKLIES?

REGARDLESS of what may be said about the country weekly newspaper as being in a field apart, an institution in itself, and not controlled by the standards of regular business institutions, the fact remains that it must be governed by business methods if it is to make progress, earn a profit commensurate with the work involved, and get its full share of revenue. The policies governing other business in-

ing, changing methods of publishing, have all had their effect upon the weekly publisher," we read in the opening of the introduction and summary. "In his effort to provide live, local news for his readers the weekly publisher is frequently discouraged when he sees substantial amounts of advertising revenue flowing into channels from which he can reap no possible benefit. What can he do about it?



*Specimens of Henry Anger's work were displayed at testimonial dinner given for him in Seattle, at which a host of Anger's friends were seen*

standing of the relationship of ideas and their expression in printed words.

And to that appreciation and understanding Henry A. Anger has been a mountain range of influence.

★ ★

### No Bank Night!

No side line, no specialty, no back room, no bank night. No, the Wilkinson Printing Company engages in one line of business—commercial printing. We have no newspaper, no advertising sheet, and do not sell chewing gum or take your measure for clothes. Not that these things are not all right—but we're printers. And every cent we take in must come from commercial printing. The money which you spend at Wilkinson's stays, in a great measure (62 per cent), in Van Wert. That money goes again into Van Wert business houses. Our crew of some fifteen people are all loyal Van Werters. They, too, are glad when you bring in an order, and they, too, miss you when you stay away too long. Sorry to bother you about this but after all we are partly human and to keep even that way we have got to eat.—*From INK SPOTS, the Wilkinson Printing Company, Van Wert, Ohio.*

stitutions—keeping everlastingly at it, constant application to cultivating the field, and continual study to develop and build up business—are just as essential to the well ordered country weekly newspaper.

Such thoughts are suggested—if not directly expressed in the same words—by an illuminating study of "Revenue Sources of Country Weekly Newspapers," by William K. Howison and W. A. Sumner, and published as Bulletin Number 10 by the Department of Agricultural Journalism, College of Agriculture, University of Wisconsin.

Obviously, the study has been made primarily with a view to showing the position of the country weekly publishers of the state of Wisconsin as compared with leading publishers in other states, for through the earlier part, which is overflowing with statistical matter, figures or percentages are given in three ways: First, for Wisconsin weeklies; second, out-of-state weeklies; and third, all weeklies. Sixty Wisconsin papers and forty leading out-of-state papers were included in the study.

"Changing methods of advertising, changing methods of consumer buy-

Where should his efforts be directed?"

An attempt to answer those two questions constitutes the purpose of the study, started in the fall of 1935, the tabulation and analysis of the results having been begun in the spring of 1936, with the final publication, in mimeograph form, just recently.

"If any conclusion is to be drawn from this study," we also read in the introductory pages, "it seems to be that the local field is the field of the weekly publisher. Those editors who hew to the line, let the chips fall where they may, and work the local field for all it is worth, are usually the ones who show the most substantial advertising return in the end.

"There are, of course, local conditions which make it impossible to look for much income from the local field. But, in the main, the local field is the one upon which the local publisher should expend his effort. That the weekly paper is still an important adjunct to the American scene is well illustrated by quotations from advertising agencies and industrialists."

Starting with the sources of total revenue, it is shown under the division including all the weeklies studied, that

advertising accounts for 54 per cent, commercial printing 30.6 per cent, circulation 15.3 per cent, while miscellaneous is less than one per cent. Under advertising revenue, taking the same division (all weeklies), local display accounts for 60.5 per cent, foreign 21.7 per cent, legal 11.5 per cent, and classified 6.3 per cent.

The study continues through the day of publication, which seems to show Thursday as the most popular day; the average circulation, which is shown as 2,500, the lowest being 907 and the highest 7,069; the circulation and total advertising revenue, which shows that of all the weeklies studied the percentage having greater than average circulation and greater than average total advertising revenue was 54; the circulation and local display revenue; sworn circulation; total advertising revenue; the national advertising revenue; local display revenue; and so on through aids in soliciting foreign advertising, and methods found effective in soliciting foreign advertising, and other subjects, such as "Do you ever succeed in making a regular space user out of a spotty or irregular local advertiser?"

At the back are classified some of the replies, briefed, received from the publishers whose papers were included in the study—the Wisconsin replies, and those from out of state. There is also comment on practical ways and methods for securing more national or local advertising, methods found effective in soliciting or increasing local advertising, new or additional sources of revenue that might be developed.

"Get out and hustle," the reply of one Wisconsin publisher, seems to summarize many of the answers to the question, "How can more advertising space be sold?" National cooperative solicitation, with special campaigns and increased classified revenue, is another reply given, while another wrote: "When it seems we have exhausted our resources we discover that we have actually only touched the surface. Respect for the publisher and his policies and his force will always bring more space. Each new friend is a booster. A circulation that gives coverage brings results." Another: "Carefully prepared ads for one customer that bring results finally win another. Steady calls bring new advertisers right along, and I argue that if you run the right kind of a paper your limit is only measured by the number of stores in your area."

## LIGHT AND READING TESTS MADE

By Eugene Hohlman

THE RESULTS of an experiment to determine differences in the degree of light intensity necessary for reading legibly are reported in a thesis recently prepared by I. J. Kobre, of the University of Pennsylvania.

Specimens employed were seventeen sheets of contrasting typographical composition, which were studied, under accurately controlled lighting conditions, by fifty male students from the various colleges of the University of Pennsylvania.

The findings are given in Mr. Kobre's paper, entitled "An Experiment in the Legibility of Contrasting Typographical Composition Under a Controlled Light Intensity as Measured by the Ease of Reading."

Stating his aims in the preface, Mr. Kobre says: "An advertisement requires absolute coördination of product, copy, illustration, and typography. Scientific studies have been made with each of these important elements, each one having been studied as a topic in itself. In this research, typography was considered in one of its many phases; namely, legibility.

"Many experiments have been made

in the field of typographical legibility . . . . The essence of the experiments made for this thesis is to obtain reliability of result by controlling the conditions under which various forms of . . . . composition can be read."

Mr. Kobre's original intention was to make his experiments with the aid of a controlled-lighting chair produced in the General Electric Company's laboratories. Because of unforeseen difficulties, the chair was not available for the experiment, so a home-made apparatus was constructed. The device consisted of a chair, a music stand, a desk lamp, and a rheostat. In the actual testing, the subject, sitting in the chair, read various forms of typographic composition and controlled the desk lamp with the rheostat; the degree of legibility was attained by ease of reading under a controlled light.

Before each reading, all lights in the room were turned off for three seconds to avoid the factor of light retention. One specimen at a time was placed on the stand, and the subject adjusted the light to suit himself; he was asked to inform the observer when he had found the point at which he could read best. The observer then read the result from a scale on the rheostat and recorded the result.

Mr. Kobre's conclusions, obtained under carefully controlled conditions, are listed as follows:

1. The white page of the telephone directory, in comparison with the yellow page, needs more light for reading with ease and comfort.
2. There is a negligible difference in the amount of light required to read a similar type face in its regular and bold thicknesses.
3. Black-and-white reverse layouts require the least light for comfortable reading, while black backgrounds with dull-colored type need the most.
4. White space or leading between lines has the same effect to a certain extent as light in reading typographical composition for ease and comfort.
5. Blue and orange backgrounds with black text matter require approximately the same amount of light.
6. Italic type needs a stronger light than a regular type.

While these conclusions serve rather to substantiate than to extend the average printer's knowledge of typographic effectiveness, they are interesting as being representative of certain research that is being carried on today

### COLOR a headache?

The chemist considers color as pigment or dye.

The physicist considers color as light or as radiant energy.

The optician and biologist consider color as a visual phenomenon or the result of projecting images through the lenses of the eyes.

The psychologist considers color as a sensation of the mind and studies the various reactions to it.

The printer considers color as a headache, perhaps, and it may be when improperly used in printing and advertising.—*From "Color and Light," an address by G. L. Erikson.*



in typographic fields. Various experimenters in this line are mentioned by Mr. Kobre, including Dr. Matthew Luckiesh and Frank K. Moss, whose studies are familiar to many printers. (See *THE INLAND PRINTER* for February, 1937; and recent issues of *The Linotype News*, in which the legibility experiments of Messrs. Luckiesh and Moss are being reported.)

Mr. Kobre acknowledges the coöperation, among others, of Dr. Howard T. Hovde, who has made similar studies ("The Relative Effects of Size of Type, Leading, and Context," *Journal of Applied Psychology*, December, 1929); and of E. C. Sandgrin, of The Chilton Press, Philadelphia, who assisted with the typographic selections.

★ ★

### Wood Effect From Wood

How to obtain a wood-veneer effect without the use of illustrations or halftones has been demonstrated by the Smith-Bates Printing Company, of Klamath Falls, Oregon. Each year the company produces, in booklet form, a report for the chamber of commerce of that city. As Klamath is known as the "pine-manufacturing center of the world," and as the report in question had been dedicated to the lumber industry, the printer hit on the wood-veneer idea.

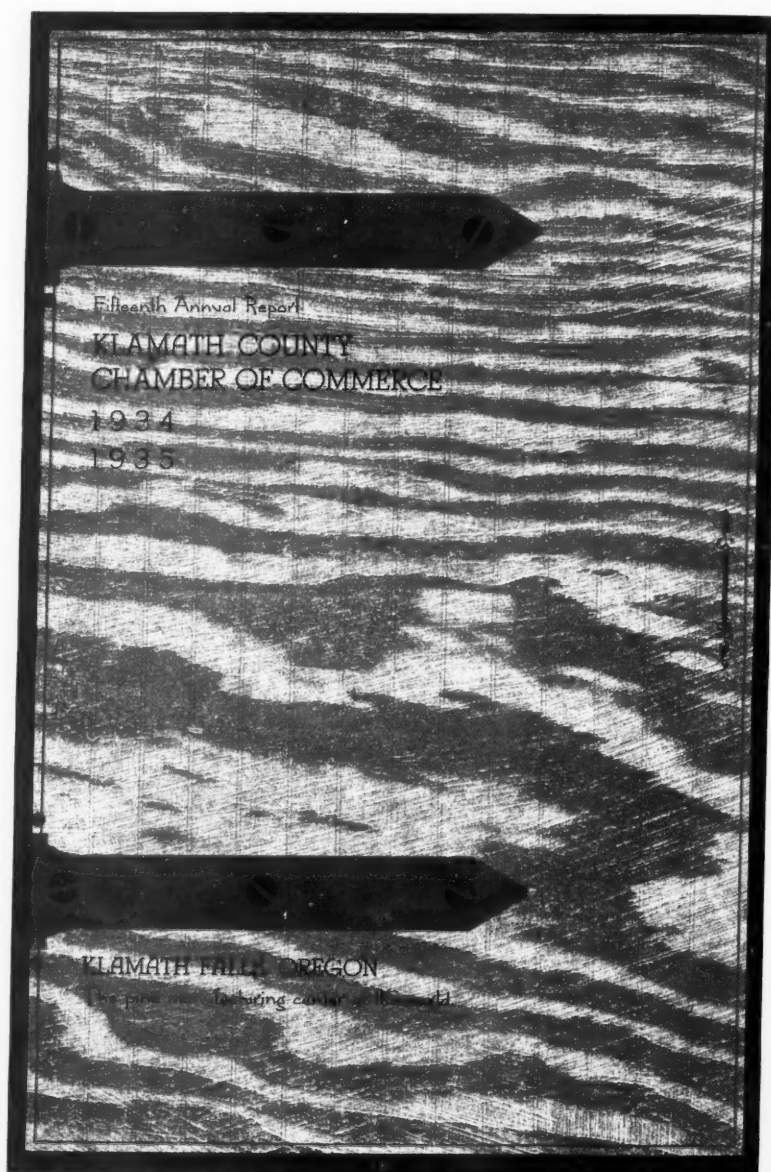
No allowance for cuts or illustrations had been made in the printing budget. The stock, therefore, was given the effect of wood veneer—simulating the soft-textured Ponderosa pine which grows in that section of the country—by means of printing from an actual block of wood. Five-ply cross-section blocks of fir, approximately 9 by 12 inches, were run through a sanding machine and given a perfectly smooth surface. Then they were put on the press and used as tint blocks.

These blocks gave the best results when printed on a hard, smooth-surfaced stock; a softer-texture or slightly rough paper absorbed too much ink. A good smooth-finished tag stock was used for the cover, which, printed in a light buff ink, was very novel.

On long runs it was found necessary to change the blocks, or to resand them, every three or four thousand impressions, as the grain of the wood tended to fill up with ink. And, also, after standing over night, the blocks had to be resanded.

After the tint or grain effect was printed, the cover design—in the form of a hinged door—was applied. The hinges were cut from linoleum; screws from the local hardware store served to print the screw heads over the hinges, three screws to each hinge. To complete the design, a short piece of rule with a floret at each end formed the door handle at the right-hand side.

ment, it was a simple matter for him to make a tint block, using a piece of the birch bark for copy, and print it over the white paper, in this instance with a light yellow-orange ink, the fine screen of the tint being undetectable except under a strong magnifying glass. Cards, letterheads, folders, and novelty printed matter produced on stock thus treated are outstanding.



Effect of wood veneer was obtained by printing from a block of fir, sanded absolutely smooth

A similar idea has been developed with good results by a printer in a resort section in Minnesota. This printer has applied a birch-bark effect to stock used for summer-resort literature. Having offset printing equip-

Many novel effects can be produced by out-of-the-way methods if the printer will use a little ingenuity. It is easy to stick to the beaten trail; it is a little harder, but more profitable, to experiment!



## SWEDISH PRINTING EXECUTIVE

### LOOKS AT MANAGEMENT HERE

**N**EARLY ONE-THIRD of the commercial printing and paper converting done in Sweden is done by the Swedish Printing Corporation (Ab. Sveriges lithografiska tryckerier), commonly known as Esselte. Head office and largest plant, employing 2,000 workers, is in Stockholm. Fifteen branches are located throughout the country in key positions for speedy service.

A recent visitor to the United States was Nils J. Ahlund, Esselte's vice-president in charge of administration. Accompanied by his assistant, Nils Ostlind, he attended the Seventh International Management Congress in Washington, D. C., and then made a swing around some of the larger eastern and mid-western cities—inspecting outstanding plants, visiting printing executives, and attending with interest the sessions at the fifty-second annual convention of the United Typothetae of America at Indianapolis, October 10-12. Though this was Mr. Ahlund's

first visit to the United States, he is quite familiar with this country's general aspect. For one thing, he writes and speaks English fluently. (The study of English and German, says Mr. Ahlund, is compulsory in Sweden for all students taking commercial courses.) And where modern methods are concerned, Sweden takes a back seat to nobody. As a matter of fact, the work turned out by Esselte is undoubtedly as fine as any done today.

Examining a portfolio of Esselte's specimens, one is impressed by the skill, beauty, and lavishness that has gone into the work. Top-ranking printed productions in Sweden, it is evident, are the result of decidedly superior craftsmanship, the range of which, in the case of Esselte, is almost limitless. Printing methods employed by this company include letterpress, offset, lithography (photo- and stone), rotogravure, and collotype from gela-

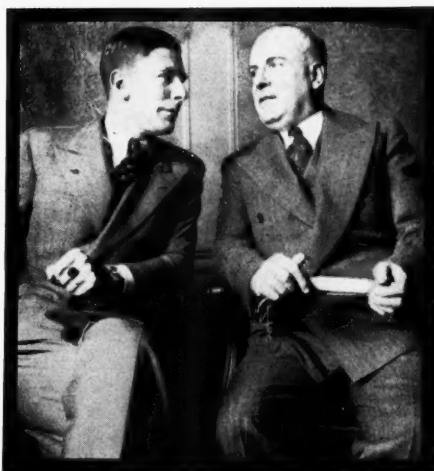


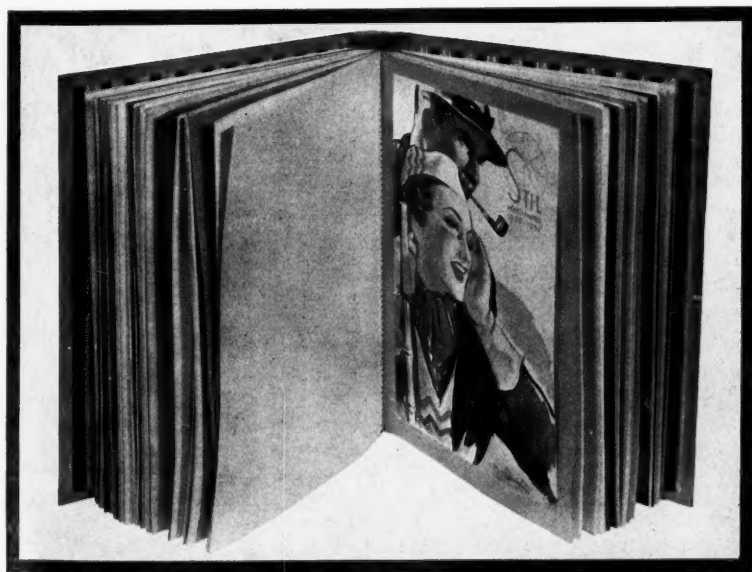
Photo: J. L. Frazier

Nils J. Ahlund, vice-president in charge of administration of the huge Swedish Printing Corporation, chats with John M. Callahan, Craftsman president, at the recent U. T. A. convention held at Indianapolis

tin. The organization also makes its own halftones, zincs, and electrotypes. Some 6,000 people in the various Esselte plants are engaged in lithographic work, bookbinding, carton making, Cellophane printing, and the production of containers, folding boxes, paper bags, envelopes, and office supplies. The concern claims that it makes, or at least sells, virtually every known commodity for office use.

Esselte, in fact, is believed to be one of the largest printing establishments in the world dealing with all products associated with the printing and paper-making industries. It is the result of a consolidation, in 1913, of about a dozen printing concerns. Since then, other concerns have been annexed, so that today Esselte is composed of what originally were forty different companies. The administration problems of this huge organization are Mr. Ahlund's primary concern.

A large direct-mail-advertising department is maintained at the Stockholm headquarters, with copywriters and artists working directly with the service men in the field. A charge for creative service is included in the price of the printing. Booklets for all types of products—milk, radios, automobiles, household appliances, and so on—are turned out in quantities up to a million copies. The company operates about twenty fan-fold rotary presses for office forms and sales-books; and it has recently purchased a large rotary perfecting press capable of producing 6,000 two-color, 48-page, 9-by-12 magazines an hour.



In Esselte's big spiral-bound book of specimens (10½ by 13½) is found printed work of the highest order. Practically every printing method is represented, from collotype to letterpress; the scope of Esselte's output is astonishing. There are 6,000 workers in various Esselte plants

Mr. Ahlund points out, however, that in Sweden, a relatively small country, 200,000 copies of a magazine is considered a large edition. He says he has been impressed by the specialization, both in workmen and in plant methods, in the United States, and he rightfully attributes this condition to the larger output here in all lines. But in comparing the average American and Swedish worker, Mr. Ahlund asserts that the latter has a greater feeling of security because of fewer production peaks and valleys. In the United States, he perceives, there are enforced periods of idleness (aside from "depressions") brought about by seasonal lapses in demand for goods, and these periods, says Mr. Ahlund, are much less pronounced in Sweden.

Swedish industry is booming today, which is one of the reasons why the worker's lot in Sweden appears more stable. There have been industrial disputes, however, as in other countries, and Mr. Ahlund briefly described the machinery that has been set up to try to secure satisfaction for all parties concerned. Practically all of Sweden's industry is unionized, all unions being united under one central industrial organization. The employers also have a representative group. Each group is represented by committee members serving on a national arbitration board appointed from the respective memberships by the Government. This is the final tribunal for the consideration of grievances, the rulings coming under the general policy of "collective bargaining." Willingness of both sides to respect the sanctity of collective contracts apparently is the chief reason for Sweden's relatively unruffled industrial picture.

Under the apprentice system existing in that country, young men over sixteen are eligible for four years' training in the plant. One day a week, during their apprenticeship, they have an opportunity to attend the Printing Employers' Association School in Stockholm.

To the American eye, charm and progressiveness seem to be Swedish characteristics. Certainly this is the impression THE INLAND PRINTER gains from its contacts with such representatives as Messrs. Ahlund and Ostlund, from numerous printed specimens, and from publications such as *Nordisk Boktryckare Konst*, the excellent graphic arts journal published at Stockholm. We look forward to more contacts of this nature.

## MARKET SURVEYS GUIDE PRINTERS

By H. B. Fuller

**D**URING ONE of the worst depression years, a national organization in the printing field conducted an extensive survey to find out what kinds of printing would be required, during the following year, by two thousand firms in twenty-nine different industries and in over six hundred lines of business throughout the country.

A trained staff of investigators or interviewers was engaged to call on buyers of printing and to ask questions about how the advertising appropriation of these firms was to be spent for folders and broadsides, catalogs and booklets, window and store-display material, letters, and other forms of printed advertising.

These interviewers asked how printing orders were placed and during what months of the year, how plans of selling were conducted, and many other related questions which had a direct bearing on the market of printing in each of the cities surveyed.

An analysis of the facts obtained revealed which lines of business offered the largest volume, the kinds of printing required by each, the quality and quantity of the orders, and so on.

What are the advantages of having such knowledge? Well, haphazard sales effort is just as wasteful of time and money as are haphazard production methods. A printer, therefore, after determining what production is necessary to keep each press and department operating full time—according to the kind of work each is equipped to produce—and after establishing a production quota, is faced with the necessity of knowing when, where, and how orders can be obtained for the kinds of printing required to balance the production and sales capabilities of his organization. In other words, he must find out the volume and kind of printing that will be required for the next yearly period by firms in the locality served by the printer.

This information can be obtained by a market survey, which, if properly planned and conducted, will result in obtaining information the printer seriously needs. Obviously, the method and scope of a survey depends upon the type of market and the specific problem or problems to be solved.

Usually, such information from the field is obtained from experienced investigators or interviewers, from mail

questionnaires, or from a combination of both; seldom from your salesmen.

Since facts, complete, disinterested facts, are essential, it is more satisfactory and less expensive in the long run to engage the services of an organization that specializes in making sales and market surveys.

If an outside research organization is not engaged to conduct the survey, the following points should be kept in mind in preparing the questionnaire. Every question should be pertinent. There should be only one answer to each question. Questions should be asked in logical order. Facts and not opinions should be obtained. Do not make it necessary for the respondent to do any mental calculating. Leading questions should not be asked. Do not ask questions for advertising effect.

It is also necessary to determine with great care how many interviews will be necessary to obtain a sufficient number of complete responses to give an adequate return and a truly representative cross-section of the field surveyed. Returns from interviews should be tabulated carefully and completely before any definite conclusions are drawn. A reasonable proportion of the returns, usually 10 per cent, should be checked to determine the accuracy of the interviewer's work. (A market-research organization with a trained, experienced staff will do its own checking and supervisory work as a part of the service rendered.)

Having completed a survey of the market for printing, and summarized and analyzed the replies, the printing executive responsible for sales is now in a position to plan his sales-campaign strategy with far greater effectiveness than would be possible without this information. He can now set about to make sales and production efforts balance up—he can set quotas for salesmen—determine size of territories and the sales man-power necessary for effective coverage—determine the competitive position of his company in each territory and among each class of buyers or lines of business—analyze cause of loss or gain in sales—determine cost of selling by individual salesmen, lines of business, and kind of printing. Most important of all, the survey shows him how, where, and when to seek and obtain more profitable business.

# THE MONTH'S NEWS

Brief mention of persons, products, and processes; a review of printing events, past, present, and future

## To Coordinate Research

Meeting in New York City on September 28, the council of the Graphic Arts Research Bureau, also known as "GARB," laid plans to discuss coordination of research in the graphic arts bureaus with various associations interested. A special committee was appointed by V. Winfield Challenger, president, to discuss the matter of coordination of research efforts, this committee including the following: P. T. Wetter, of New York City, chairman; George H. Carter, of the Lanston Monotype Machine Company, Philadelphia; W. G. Dodge, of the New York *Daily News*; William C. Glass, of the U. P. M.-Kidder Press Company; and R. G. Macdonald, secretary of the Technical Association of the Paper and Pulp Industry.

A letter has been received by the committee from E. W. Palmer, chairman of the research division of the Book Manufacturers Institute, offering good will and hearty cooperation in developing real graphic arts research at this time.

Pierce T. Wetter was chosen to fill the place of secretary-treasurer made vacant by the death of John Clyde Oswald, and a resolution of regret at the passing of Mr. Oswald, who for several years was secretary-treasurer and one of the most active members, was passed by the council.

Correspondence in the future, it was announced, should be addressed to Mr. Wetter at 500 Fifth Avenue, New York City.

The Graphic Arts Research Bureau has decided that its regular national technical conference will not be held for 1938, this having been approved by ballot of the membership. Instead, a conference will be held in New York City in 1939, during the World's Fair, and coordinated with the meetings of other graphic arts organizations.

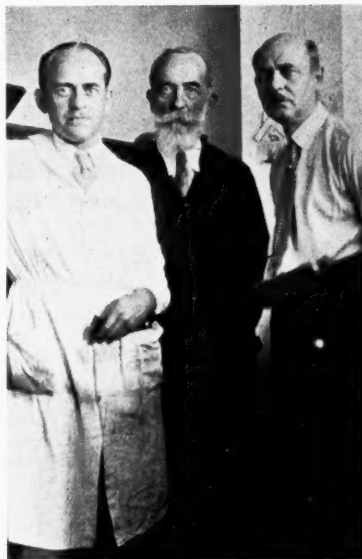
## Nils Edw. Sahlin Dies

Nils Edw. Sahlin, distinguished Swedish typographer, and father of the widely known Sahlin brothers, Axel Edw. and Emil Georg, ace typographers of Buffalo, New York, died in Malmö, Sweden, on October 4, at the age of seventy-two years, following an illness of several months. The elder Sahlin had worked in Malmö for the past twenty-six years, previously being in Lund, where he worked for over thirty years.

Several years ago, in writing about the work of Mr. Sahlin, an American critic made the statement: "If, as has been said, genius is the capacity for taking infinite pains, the elder Sahlin is a genius of the first magnitude." No truer statement could be made.

In spite of his advancing years the father kept pace with his sons in creating artistic typography. It was from their father that the two brothers received their early training, and the soundness of that training has been well exemplified by the names those two brothers have established for themselves in this country.

That early training of the two sons started in the famous print shop of Otto Grahn, in Sweden, where the father was supervisor for



The late Nils E. Sahlin (center) visited his two sons, Axel and Emil, in Buffalo in 1931

about twenty years. While the brothers were making their marks as outstanding typographers here, the father continued very actively in his own typographic work, located in Malmö, Sweden, with Malmö Tryckeri and Papersbolag; and the manner in which he kept pace with progress in typographic design was demonstrated by specimens of his work reproduced in the pages of this journal in 1935. He maintained to the end the traditions for fine printing which he established for himself early in his career, the traditions which he so effectively passed on to and which are being continued by his two sons.

In 1931, accompanied by his wife, Mr. Sahlin visited his sons in Buffalo, and while there enjoyed a "busman's holiday" by working for a short time in the typographic service plant operated by Axel Edw.

## Johnson Heads Typographers

E. G. Johnson, of J. M. Bundscho, Incorporated, Chicago, was elected president of the Advertising Typographers Association of America at the twelfth annual convention which closed on October 5. H. Blinkmann, of Bohme & Blinkmann, Incorporated, Cleveland, was elected first vice-president; J. G. Clarke, of The Wood Clarke Press, Boston, second vice-president; A. J. Meyer, of John C. Meyer and Son, Philadelphia, third vice-president; P. J. Frost, of Frost Brothers, New York City, treasurer; Albert Abrahams, New York City, executive secretary.

Prominent among the speakers at the convention, which was held at The Cavalier, Virginia Beach, Virginia, were John Benson, president of the American Association of Advertising Agencies, and Frederic W. Goudy, widely known type designer. Matters of interest and importance to those in the advertising-typography field were discussed and acted upon.

## Worcester Craftsmen Study

Employees actively engaged in the graphic arts in the vicinity of Worcester, Massachusetts, are being offered an excellent opportunity to improve their knowledge of various phases of printing through a course of instruction being sponsored by the Worcester County Club of Printing House Craftsmen. Planned to start on or before November 1, 1938, the course will include layout and design, the point system, composition, reproductive processes, methods of printing, bindery operations, paper, ink, and estimating. A tuition fee of \$2 will be charged for enrollment. Registrations are to be mailed to the secretary of the club, Charles W. Kellogg, in care of the Girl's Trade School.

The course is one of the winter's activities of the Worcester club, and has been prompted by the recognition of the great need for knowledge of the subjects included, the courses being made possible by the cooperation of various craftsmen who believe in the slogan, "Share Your Knowledge." Classes will be conducted by craftsmen thoroughly experienced in their particular fields.

In their announcement of these courses the officers of the Worcester club state: "Realizing that the ordinary worker in the graphic arts industry is not equipped to work out present-day problems unless he is getting a chance to understand various printing-industry operations, it is the belief of the officers of the club that those taking these courses will be better able to meet the present-day demands as artisans."



### Philadelphia Ad Art Shown

An exhibit of advertising art, under the title, "Philadelphia Artists in Advertising," will be held at the Poor Richard Club in Philadelphia during the week starting December 5. Work included in the exhibit will be that of local artists, or those having studios within the metropolitan area of Philadelphia, the primary purpose being to give tangible evidence of the creative talent of local artists to the many buyers of advertising art, and to prove by demonstration that advertising art of a high character is readily available in that city.

With each exhibit of finished art will be the medium or mediums in or by which that art was reproduced, and practical information will be given on a printed card accompanying each exhibit, including the artist's

supervisor of the department of printing, while evening classes are under the care of Elmer E. Vosburg.

An advisory committee has been formed for the printing division of the school, this including William T. Innes, of Innes and Sons, as chairman; George H. Carter, of the Lanston Monotype Machine Company, former United States Government Printer; Harry V. Duffy, of the Chilton Company, Incorporated; George J. Simmons, representing the pressmen's union; and Sinclair Muir, representing the typographical union.

A trade extension course is given in the evening school, offering opportunities for those engaged in the printing industry who wish to increase their efficiency and also to master features not encountered in their daily work, these evening courses being in



*Murrell Dobbins Vocational School, Philadelphia, has rounded out its department of printing*

name, the name of the buyer of the artwork, and the process by which the work was reproduced.

### Industrial Editors to Meet

House-organ editors will meet to discuss problems of printing and other forms of reproduction, as well as illustrations and editing, at a conference of the Southwestern Association of Industrial Editors to be held at the Oklahoma Agricultural and Mechanical College, Stillwater, Oklahoma, December 9 and 10. Although planned especially for the states adjacent to Oklahoma, the conference is open to all house-organ editors.

Included in the subjects under discussion will be the mechanics of magazine production as well as general problems of editing and policy, and separate sections will be held for employee- and sales-magazine editors. Problems pertaining to personnel will be taken up jointly with those attending the industrial relations conference.

### Philadelphia Opens School

With the completion of the department of printing in the new and ultra-modern Murrell Dobbins Vocational School, located at Lehigh Avenue and Twenty-second Street, the city of Philadelphia joins those cities that lead in vocational training. In planning the school, an extensive survey was made of vocational schools throughout the country, and the best features of each were adopted with the view to giving Philadelphia the best possible vocational training facilities. The school is under the direction of J. Norwood Baker as principal, and Van C. Walton is

addition to the regular day unit courses which begin in the tenth grade.

The composing section of the school is complete, the hand department using practically all monotype type which is cast in the school in line with the plan to have non-distribution so far as possible, though distribution is taught for practical purposes. The machine equipment includes two monotype casters and one keyboard, and nine linotypes. The pressroom offers modern equipment from jobbers to automatic cylinders for instruction in all classes of presswork, from the simplest forms to fine color-process work. Equipment includes six hand-fed platens, one Colt, one 10-by-15 Rice unit, two Verticals, one Kelly B, one 17-by-22 Kelly, one Horizontal, and one Miller Simplex.

The interest in the printing field of Philadelphia is shown by the fact that during the month of October it became necessary to notify the trade that no more extension enrollments could be accepted due to the fact that three hundred were already enrolled. Arrangements were made to take care of the overflow in the daytime pending an expected percentage of drop-outs.

The school will not undertake any production work that will conflict with the industry or deprive established plants of any work they have been doing. Work that has heretofore been produced by mimeograph for school use will be printed in the school department, and some production work which offers exceptional educational features will also be done, but not to the extent that it will conflict with the industry or offer any opportunity for criticism.

### Craftsmen's Research Bureau

Quick action has been taken in connection with the organization and setting up of facilities for the research bureau of the International Association of Printing House Craftsmen, following the approval of the plan as presented by the Craftsmen's Research Commission at the convention of the association in Boston last August. Officially established on October 3, the bureau is now ready to serve the individual members as well as the collective membership in numerous research activities, as announced by Hon. A. E. Giegengack, Public Printer of the United States, chairman of the Craftsmen's Research Commission.

A research associate and a secretary have been employed and are now devoting their entire time to the organization and development of the Craftsmen's Research Bureau, which is located in the Government Printing Office at Washington, D. C., advantage having been taken of the "research associate" plan as applied to Government laboratories and other institutions by Act of Congress.

The operation of the bureau will be under the general direction of the Public Printer, Hon. A. E. Giegengack, and under the detailed supervision of M. S. Kantrowitz, technical director of the Division of Tests and Technical Control of the Government Printing Office. Adolph Law Voge, M. E., a graduate of Cornell and a student of chemistry at Dresden, Leipsic, and Zurich Universities, has been appointed as research associate for the first year. In addition to being an experienced bibliographer and linguist with a background of fifteen years devoted to the preparation of chemical and metallurgical reports, Mr. Voge also has spent several years with a prominent laboratory of the printing-ink industry. Miss Janet Pearlstein, who holds a B. A. degree from the Department of Chemistry of the University of Wisconsin, has been appointed secretary.

The Craftsmen's research bureau as set up has ready access to the sources of information and experience of the Government Printing Office, the United States Patent Office, the Bureau of Standards, the Library of Congress, and numerous other cooperating Governmental agencies. Hence it is prepared to reply to individual inquiries relating to published information concerning developments in the graphic arts industries regarding materials, equipment, processes, and technique. The bureau is also equipped to prepare memoranda surveying the entire literature of selected subjects of wide interest to the graphic arts industry. It is already beginning the compilation of a classified-card bibliography of the current literature covering the subjects of primary interest to craftsmen so as to be able to supply information to individual members more promptly.

A concise monthly bulletin will be published by the bureau as a supplement to *Share Your Knowledge Review*, this bulletin to be restricted to technical developments of special importance in fields of the graphic arts. Foreign and domestic periodicals will be regularly scanned by the bureau as issued and the articles recorded in the card bibliography, those of most vital importance to be abstracted in the monthly bulletin.

The bureau, it is emphasized, plans to avoid duplication of effort in so far as practicable, and to cooperate gladly and generously with other research institutions.



Thus the Craftsmen will have available a source through which they can secure a wide range of information concerning various phases of the graphic arts, including information pertaining to current patents issued by the United States, Great Britain, France, and Germany, as these will be scanned regularly and systematically and recorded in the card bibliography, the most important being cited in the monthly bulletin.

### **Inland Daily Press Meets**

Meeting in Chicago on October 18 and 19, members of the Inland Daily Press Association listened to two stirring addresses, in the course of which they were given emphatic warnings that the freedom of the press is being threatened in both the United States and Canada. One speaker, Dean Franklin B. Snyder, of Northwestern University, taking as his subject "The Newspaper and the University," and saying that the first objective of both should be the same, that is, to tell the truth, referred to foreign influences as well as other propaganda and proposed legislation that raise the question of whether we are certain of either a free press or an uncensored radio, and made a strong plea for both the press and education to fight together to preserve and extend the rights of free speech, a free press, and free education.

Stuart H. Perry, publisher of the *Adrian, Michigan, Free Press*, also reviewed various trends toward stifling the freedom of the press and urged newspaper publishers to devote space in their columns to demonstrate the real meaning of a free press, which, he said, is not primarily the right of the newspaper to publish, but the right of the citizen to read.

Considerable discussion centered around the map proposal now being considered by the Audit Bureau of Circulations, a new method for presenting circulation information which seems to be favored by space buyers who feel that a map on the circulation statement will be an aid to more effective buying of newspaper space. Apparently it is not favored so strongly by the majority of the newspaper publishers, this being due, it was stated, more to the fact that the plan is not thoroughly understood. The discussion closed with the adoption of a resolution expressing interest, as well as a desire to cooperate with plans for improving the service of the A. B. C., but recommending that the map plan be postponed until it could be given more thorough study.

The question of the application of the Wages and Hours law to carrier staffs of newspapers created considerable discussion, this matter still being the subject of doubt in view of the absence of definite rulings from Washington. The opinion, which seemed to be general, was that the age limit for newspaper carriers would be set at fourteen years, and it was felt that newspapers would do well to eliminate all boys under fourteen years from their carrier lists.

Other phases of newspaper publishing and problems entering into it were the subject of discussion during the sessions. What is known as the "I & I plan," under which eighty-one newspapers in Iowa and Illinois sell their space through one organization, in connection with which a system of space and frequency discounts has been devised, was described by E. K. Todd, business manager of the Rockford, Illinois, *Register-Republic* and Rockford *Star*.

## **Direct-Mail Experts Analyze Sales Strategy at Convention**

IT WAS ALL serious fact-finding and no waste motion at the direct-mail gathering in Chicago in September. For three days the experts talked, both formally and at round-table sessions, analyzing a wealth of practical experience and dispensing ideas that filled many a notebook with valuable ammunition.

Delegates to the twenty-first annual convention and exhibition of the Direct Mail Advertising Association met at the Stevens Hotel, September 28, 29, and 30. Speaking at the three morning sessions ("clinical conferences") and at the three afternoon sessions ("consultation and study groups") were some of the country's outstanding direct-mail authorities and practitioners.

Frederick B. Heitkamp, vice-president of American Type Founders, and president of the D.M.A.A., delivered the keynote address. Lloyd Herrold, professor of advertising, Northwestern University, as program chairman, introduced the morning's speakers: Norman Taylor, National Selling Service, Chicago; Lewis C. Brownson, extension division, University of Minnesota, Minneapolis; L. L. Shoemaker, head of merchant-service department, National Cash Register Company, Dayton, Ohio; and Douglas Coutlee, director of advertising, Merck and Company, Incorporated, Rahway, New Jersey.

Featured speaker at the luncheon on September 28 was Bernard Lichtenberg, president of the Institute of Public Relations, New York City, who described the public-relations counsel's place in advertising. The luncheon was sponsored jointly by the D.M.A.A. and the Chicago Federated Advertising Club. Chairman was Homer Buckley, of Buckley Dement and Company, Chicago, who has long been in the foremost ranks of direct-mail experts, and who served as the D.M.A.A.'s first president when it was organized in Chicago twenty-one years ago.

A production-and-process discussion was a feature of the afternoon; this was presided over by Joseph Gries, of the Manz Corporation, Chicago. Other study groups took up such topics as "Selecting Paper to Increase Advertising Results," under the chairmanship of Cy Norton, of the Strathmore Paper Company, West Springfield, Massachusetts; "Letter and Copy Improvement"; and "Postal, Mailing, and Legal Problems." There was also an envelope forum, and a house-magazine editors' forum, the latter under the direction of H. J. Higdon, advertising manager of the Phoenix Metal Cap Company, Chicago, and editor of the famous *Phoenix Flame*, an outstanding publication.

Five speakers with interesting "formulas" for direct-mail effectiveness were heard during the second-day's morning session: H. J. Higdon; Edward Alexan-

der, advertising manager of the Standard Register Company, Dayton, Ohio; Adelaide H. Berry, of Croft, Incorporated, Springfield, Massachusetts; C. K. Dwinnell, manager, French Lick Springs Hotel, French Lick, Indiana; and Frank Egner, assistant to vice-president, McGraw-Hill Book Company, Incorporated, New York City. It was a rich session.

The problem of testing direct-mail literature was studied from all angles at the Thursday afternoon sessions. The "direct-selling" group, especially, under the chairmanship of John H. Sweet, vice-president of Poor's Publishing Company, New York City, was rich in practical suggestions, with a number of successful mail-order experts contributing ideas.

Case histories of successful direct-mail jobs were continued Friday morning, when the following speakers gave comprehensive summaries of their own promotional efforts: Nancy Burke, the Seaside and the Senator Hotels, Atlantic City, New Jersey; M. M. Lebensburger, advertising manager, B. Kuppenheimer and Company, Chicago; Robert A. Schmid, sales promotion manager, Mutual Broadcasting System, Incorporated, New York City; Julian P. Brodie, president, Green-Brodie, Incorporated, New York City; and Dr. George W. Crane, lecturer in psychology, Northwestern University, Chicago.

At the closing session, delegates met for a mass-consultation clinic, at which the "Fifty Direct Mail Leaders of 1938" and the men responsible for the winning campaigns were present and available for questioning.

During the three-day gathering, approximately one hundred and forty direct-mail experts were heard from, and their messages, together with numerous educational exhibits, provided delegates with material for many a future campaign.

In addition to display panels of the "Fifty Direct Mail Leaders," many devices for expediting the preparation of printed literature were exhibited. The largest exhibit, perhaps, was that of the Webendorfer-Wills Company, Incorporated, Mount Vernon, New York, which displayed vertical and horizontal presses and other offset-process equipment, and turned out a two-color offset job during the convention. Presses and equipment of Russell Ernest Baum, Philadelphia, were also in evidence. Considerable interest was shown in the Econo-type, a typesetting machine using standard monotype characters, and manufactured by Econo-type, Incorporated, located at Dayton, Ohio. Among prominent exhibitors were the Reuben H. Donnelly Corporation, Chicago; the American Typesetting Corporation, Chicago; the R. L. Polk Company, Detroit; and others.

### Canadian Direct-Mail Contest

Canadian advertisers have conducted their own direct-mail-leaders contest, a competition sponsored by Provincial Paper Limited to foster a friendly rivalry among Canadian producers of direct-mail advertising, and to improve the standards of Canadian printing. The contest also had another purpose, and that was to verify a belief, long held by Provincial Paper Limited, that direct-mail campaigns produced by Canadian printers ranked in conception and craftsmanship with those produced in any country in the world. Wide-spread interest was taken, and an exceptionally high standard was set by this first contest.

The twenty-five winning entries were as follows (name of firm for which campaign was produced is given first, then name of printer or agency credited with producing or originating the advertising):

Dominion Life Assurance Company. Printers: Davis & Henderson; Rous & Mann, Limited; The Saturday Night Press; Telford & Craddock; McLaren & McCaul; all of Toronto. C. F. Knowles Printing Company, of Galt. Merchants Printing, of Kitchener. Agency, A. J. Dunne and Company.

Cook Clothing Company Limited. Printer, Sampson Matthews Limited.

Imperial Oil Limited. Printer, The Southam Press, Toronto.

Goodyear Tire and Rubber Company of Canada Limited. Printer, R. G. McLean Limited.

Wabasso Cotton Company Limited. Printer, Ronalds Company Limited.

Rous & Mann Limited, who are also the printers.

Moffats Limited. Printer, Brigdens Limited, Toronto.

Northern Electric Company Limited. Printer, Ronalds Company Limited.

Excelsior Life Insurance Company. Printers, The Alger Press Limited, of Oshawa, and Excelsior Life Printing Department.

Winnipeg Supply and Fuel Company. Printer, Wiggins Systems Limited.

Anglin Norcross. Printer, Rous & Mann Limited.

Massey-Harris Company Limited, who are also the printers.

Goodyear Tire and Rubber Company of Canada Limited. Printer, R. G. McLean Limited.

Canadian General Electric Company Limited. Printer, The Strathmore Press. Agency, MacLaren Advertising Company Limited.

Firestone Tire and Rubber Company of Canada Limited. Printer, Davis-Lisson Limited. Agency, Russell T. Kelley Limited.

Toilet Laundries Limited. Printer, Might Directories Limited, Montreal.

Saturday Night. Printer, The Consolidated Press.

Chris Wahlroth. Printer, C. J. B. Wood Limited.

The Concord Press, who are also the printers.

International Fiber Board Limited. Printer, Fullerton Publishing Company.

The Bayer Company Limited.

B. F. Goodrich Rubber Company of Canada Limited. Printer, Consolidated Press.

R. C. A. Victor Company Limited. Printer, Printing Service.

Thomas A. Edison of Canada Limited. Printers, Litho-Print Limited, and Gazette Printing Company. Agency, Ronalds Advertising Agency Limited.

Canada Permanent Trust Company Limited. Printer, Rous & Mann Limited.

The twenty-five leading campaigns were displayed in a special exhibit during the Toronto advertising show, together with the fifty direct-mail leaders of the world exhibit, and it is planned to have them tour the country to be featured at other Canadian advertising conventions and exhibitions.

The judges making the selection included R. C. Ronalds, president, Ronalds Advertising Agency Limited; B. W. Keightley, advertising manager, Canadian Industries Limited, and immediate past-president of the Association of Canadian Advertisers; H. A. Nicholson, editor, *Canadian Printer and Publisher* and *Canadian Advertising*; J. C. Kirkwood, writer; and A. P. Jewett, of Provincial Paper Limited.

Handsome silver trophies, together with certificates of award, were presented to the firms responsible for Canada's twenty-five direct-mail leaders for 1938, the presentation being made at the opening dinner of the Toronto Advertising and Sales Club's 1938 exhibition on Monday, October 24. Provincial Paper Limited has been encouraged by the success of this year's contest, and will carry it on as a good-will activity with new trophies for each year's winners.

### Miehle Press Instruction

Starting on Monday, September 26, instruction for pressmen on the vertical and the horizontal automatic presses has been given by the Miehle Printing Press and Manufacturing Company at Chicago, classes being held Monday and Friday evenings from six until eight o'clock. The instruction is



Miehle's instruction classes for pressmen are held in Chicago, Monday and Friday evenings

free, and is given for the purpose of acquainting pressmen with the mechanical adjustments and operation of the vertical and horizontal presses.

The size of each class is restricted to eight so that each man can actually get his hands on the machine.

During 1937, more than four hundred pressmen availed themselves of the opportunity to increase their knowledge and improve their ability, 162 gaining a better understanding of the operation of the vertical, 164 receiving instruction on the horizontal, while 108 attended the classes to learn more about the proper operation of the newer type of Miehle unit, the Number 41.

### Cincinnati Supply Men Organize

Printing supply men of Cincinnati, Ohio, are forming a local group to be known as the Printers' Supplymen's Guild of Cincinnati, following a decision reached at a meeting of a representative group which met at lunch with Lester A. Neumann, of Chicago, president of the International Printing Supply Salesmen's Guild, on October 13. The object of the new organization will be to further friendly relations among the printing-supply salesmen of Cincinnati through holding regular monthly meetings for the purpose of discussing mutual problems and thereby creating a better understanding of the problems of the companies they serve.

A committee was appointed to make further arrangements for the formation of the organization, this committee including Lee Augustine and John Morehouse, of the Printing Machinery Company; Ellis Kline, of the Sigmund Uhlman Ink Company; and George Trumbull, of the Quality Engraving and Electrotpe Company.

### Museum's Printer Honored

An exhibit of the work printed during the past thirty-three years under the direction of Henry W. Kent for the Metropolitan Museum of Art was opened on Monday evening, October 24, at the Pierpont Morgan Library, New York City, thus giving recognition to "the one museum in this country which, by its quiet pioneering example, has elevated printing to the status of a fine art." Tributes to Mr. Kent were paid by such speakers as Daniel Berkeley Updike, of The Merrymount Press, Boston; Carl Purrington Rollins, of The Yale University Press; Melbert B. Cary,

Junior, of the American Institute of Graphic Arts, and several others before a large audience gathered at the opening.

The exhibit, which remains open until November 12, includes representative books, circulars, pamphlets, cards, and posters, as well as a series of formal resolutions addressed to distinguished visitors of learned societies, broadsides commemorating the death of some leading figures in the world of art, and addresses of thanks for exceptional gifts to the museum.

Henry W. Kent is a past president of the Grolier Club, secretary of the Metropolitan Museum of Art, and president of the American Institute of Graphic Arts. Back in 1905

he was struck with the idea that the museum's printed matter should be worthy of the other great arts, and with this idea in mind he approached the trustees of the museum and finally managed to obtain a grant of money for the purchase of a small hand press. With this press, little more than a toy, the secretary was duly empowered to print only labels as often as his regular duties permitted. It was through this little press, however, that there finally came the founding of The Museum Press, something the trustees little anticipated at the time they made the original grant, and the influence of that Museum Press has touched not only American museums but foreign ones as well.

Mr. Kent decided at the start to do no work beyond the scope of booklet or pamphlet, in addition to what he calls a little "family printing," such as letterheads, billheads, and official forms. He has always preferred to have outside printers do such work as the books, larger catalogs, and learned papers, thereby leaving him, as he himself puts it, more elbow room in his own shop, and at the same time enabling the printer to show what he can do with a job of pure printing untrammelled by any concern for sales appeal or merchandising factors. In some cases Mr. Kent himself specifies the complete job as to printing and binding, but in others he merely indicates the general effect desired.

### Des Moines Craftsmen Meet

Members of the Des Moines Club of Printing House Craftsmen enjoyed an unusual treat as the feature of their meeting for September, a meeting which, by the way, proved to be the high spot of 1938, the attendance having been exceeded only once. Numbering 126, the group sat down to dinner in the cafeteria of the Meredith Publishing Company, and after filling up on chicken prepared country style, with all the fixin's, they adjourned to the recreation room for a short program. Preliminaries were quickly disposed of to make way for the principal features of the evening, the first being a brief but well prepared summary of the highlights of the Boston convention given by the club's representative, Blaine Hill.

The next speaker was Fred Bohlen, president of the Meredith Publishing Company, Des Moines, Iowa, who in telling some of the problems with which a publisher is confronted, not alone from the production standpoint, but with regard to editorial and advertising phases also, dwelt especially on the latest trends in the magazine-production field, then described the new Hoe presses and other special equipment the company had recently installed. Following Mr. Bohlen's talk, the Craftsmen were assembled into groups and taken on a tour of inspection.

Starting with the editorial offices, the groups were taken through the medical room, in reality a small hospital maintained for the benefit of employees, then through the composing room, the pressrooms, and the bindery. At each step the methods of production were explained, special features making for efficient production being pointed out. With practically all the equipment in actual operation during the tour, the members of the club were able to get a real inside view of what is entailed in the production of modern periodicals such as those published and printed by the Meredith Publishing Company, including *Successful Farming* and *Better Homes and Gardens*.

Brief mention  
of the newest

products and services offered to workers in the graphic arts field

THREE NEW ANILIN INKS have been announced by the International Printing Ink Corporation, New York City. One of these is designed especially for use on kraft or white papers. This, it is stated, is very fast to sun-light, and there is no "bleeding" in water, or with most oils, fats, and waxes. These inks, it is also stated, can be formulated to pass the most rigid tests for use on food wraps. They come in a wide range of colors, and costs are approximately the same as for the raw materials used in making "home-made" anilin inks.

Another of these new anilin inks has been formulated for transparent anilin printing, these maintaining good color, and resisting fading and deterioration. A third anilin ink is adaptable to printing on Cellophane stock, this being thoroughly opaque and coming in all colors and with gloss.

Employing distinctive formulations, these inks are said to offer decided advantages over the old type of anilin printing materials, it being reported that they are extremely fast to light and resistant to water bleed, and that they dry almost instantly on paper at high web speeds, and run clean on the press.

CORVINUS SKYLINE, a tall, slender, distinguished face, is the latest addition to the Corvinus type-face family announced by the Bauer Type Foundry, Incorporated, New York City. In keeping with the Corvinus family tradition, this new face radiates crispness, liveliness, and beauty. A high and nar-

## CORVINUS SKYLINE New Bauer Typeface

row design, it is an excellent medium for narrow measure where a distinguished appearance is desired, and it produces a handsome effect when moderately spaced.

MONO-FACTS, Number 1 of the new 1938 edition, and "Selected Specimen Book Pages" Set in Monotype Faces, volume two, are the titles of two recent pieces received from the Lanston Monotype Machine Company, Philadelphia. Both of these pieces are not only of interest but are decidedly helpful. Mono-Facts is published for the purpose of disseminating interesting facts about the monotype and its use, also information concerning new monotype typographical material. The issue before us features an article, with illustrations, telling how close fitting of letters, such as the W and e, or the T and a can be accomplished on the machine without the use of logotypes, also some other interesting and helpful articles. The full

sheet when opened gives specimens of several monotype text faces, such as Wedding Text Number 388, Washington Text Number 102, Cloister Black Number 95, and Goudy Text and Lombardic Capitals, showing examples of these faces in use. The type face featured on the back page of this issue is Century Bold Condensed Italic (Hess).

The "Selected Specimen Book Pages," of which this is volume two, follows a similar volume published some year or two ago, the new volume being made up of four-page sections each showing typical specimen book pages. Each section is devoted to a particular face, showing on the first page a specimen of the face itself with the characters in the fonts, and a few lines descriptive of the face. Eighteen faces in all are featured in the volume, which opens with a short article on "A Decade of Effort in Behalf of Easy Reading." The specimen pages shown are worthy of careful study, for they are planned distinctly with ease of reading in view.

We are advised by the company that either of these pieces can be secured by any of our readers who write requesting them.

A NEW DISTRIBUTOR SIGNAL LIGHT, a signal lamp that remains lighted as long as there is a matrix on the distributor bar, has been announced by the Intertype Corporation for use on four-magazine machines. The purpose of the signal light is to prevent the possibility of wrong fonts being caused by shifting magazines before all the matrices are distributed. The light, which is about the size of a dime and is enclosed in a semi-circular housing, is placed on top of the distributor bracket directly over the name plate. As soon as the matrices contact the distributor box, the signal is lighted automatically, and it remains lighted until the last matrix is dropped to its magazine.

CHAMPION COATED AND UNCOATED PAPERS are effectively sampled in a new loose-leaf binder with large rings, issued by the Champion Paper and Fibre Company, Hamilton, Ohio. With red covers, stamped in black and gold, and 7 by 9 inches in size, the book carries an extensive showing of some of the company's papers, tab indexes permitting ready reference to any of the different papers included. Coated or enamel papers, to which the first half of the book is devoted, are indicated by yellow tabs; the English finish, supers, and other uncoated papers are indicated by red tabs. Each specific paper included, and there are twenty-three in all, is shown, first, by a single sheet printed with an illustration and descriptive matter, thus giving a demonstration of the printing qualities of the paper, then by blank sheets with the designations at the upper right-hand corners. A list of dealers from whom Champion papers may be secured is given.



THE MONOTYPE GIANT CASTER is effectively described and illustrated in a new twelve-page folder just received from the Lanston Monotype Machine Company, Philadelphia. Illustrations include views of the product of the machine, both metal furniture and large-size type ranging from 14- to 72-point. Two pages show special figures and characters, borders and ornaments, and so on, in sizes from 14- to 108-point. Included with the folder is a large type chart showing faces cast on the monotype giant caster. Copies of the folder and the chart, we are advised, may be secured by addressing the company at Philadelphia.

SEVERAL PIECES OF LITERATURE have been received from the Mergenthaler Linotype Company, Brooklyn, New York, among them an instructive folder giving a simple, accurate method of copyfitting. Based on the character-count method, the folder fully describes the system, and gives tables of alphabet lengths, also characters by picas, of linotype faces in sizes from 5- to 36-point. Down the back fold of the folder are scales for both elite and pica typewriter faces, while across the bottoms of the pages are point-body scales for 12- and 6-point, 11-point, 10-, 9-, 8-, and 7-point.

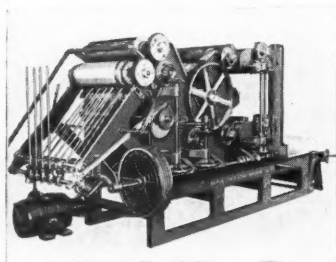
A second piece presents a rather intriguing story, an actual experience, with all the information taken from the files of the linotype company, telling how a young printer had taken over a small printing business which the former owner, through lack of progressiveness, had been unable to do much with, and how through enthusiasm coupled with hard work and progressive methods the young fellow had built it into a good paying proposition. Of course the story brings out how the young fellow traded in the old typesetting machine and made the purchase of a modern linotype, but it features the fact that through increased production and improved quality he was able to reduce costs and increase business so that the machine actually paid for itself.

Then comes a large brochure, with plastic binding, carrying the title "Newspaper Character." Here is a volume that should have a strong appeal to newspaper publishers, for it shows reproductions, reduced, of a wide variety of newspaper page layouts. These have been reproduced from pages of *The Linotype News*, and provide excellent ideas for modern page layouts. The reproductions in each instance appear on the right-hand pages, while on the left-hand pages, facing, appears descriptive and explanatory matter, also some of the principal headings used in the page shown, printed in the type used and in actual size as used. Following the page reproductions, of which there are quite a number, are eleven or more pages giving detailed showings of type faces adaptable for use as newspaper headings, then a page showing the Linotype Legibility Group, consisting of five newspaper body faces designed to maintain their legibility under differing newspaper printing conditions.

FROM THE PAPER CONVERTING MACHINE COMPANY, of Green Bay, Wisconsin, comes the announcement of a new two-color rotary printing press, designed especially for printing paper in roll form and delivering it in sheets. A letterpress machine, this press will print paper ranging from light-weight tissue up to the heaviest kraft, bond, or book papers. The standard size press, an illustration

of which is shown here, is equipped with cylinders 27 inches in circumference, 26 inches face, and 24 inches printing surface, though the manufacturers state that the press can be built for special-size sheets.

The frame supporting the ink-distribution system is one of the distinctive features to which the manufacturers call attention, this being designed so that it can be backed away from the tympan and cylinder, leaving sufficient space for the operator to set the plates or repack the tympan. Ink-distribution system consists of two or three vibrators with a large ink fountain. Capacity ranges from 275 to 325 feet of paper a minute, depending on the kind of paper and the type of design. Provision also has been made for the addition of a third color.



New two-color rotary for paper in rolls

Printing cylinders are either covered with wood or metal half-shells or spiral groove and rack, the cylinders having eccentric bronze bearings with vernier control. For rotary registry, the cylinders are provided with vernier control in the driving gears, and the press has threaded bronze bushings for longitudinal registry. A cumulating cylinder is provided so that ten sheets accumulate at one time and are delivered to the receiving table by fly bars. For easy starting, the press is equipped with Horton clutch.

CASLON OLD FACE ITALIC in 72-point for casting on the All-Purpose linotype has been announced by the Mergenthaler Linotype Company. In the advertised specimen line, which was cast from individual matrices, the free-flowing kerned effects of some of the letters are demonstrated, also the excellent fitting of the letters in this large-size italic face and the quality of italic design possible on the A-P-L. The same sort of kerned effect, says C. H. Griffith, vice-president in charge of typographic development, is possible in many other combinations of letters in this and other italic faces cast on the A-P-L. Caslon Old Face Italic is now available for the All-Purpose linotype in all sizes from 18- to 72-point, and the Caslon Old Face from 18- to 84-point.

CONSOLIDATED COATED PAPERS is the title given an attractive brochure presenting samples of the two new Consolidated papers, Production Gloss Coated, and Production Coated E. F., manufactured by the Consolidated Water Power and Paper Company, Wisconsin Rapids, Wisconsin. The front half of the book gives an excellent demonstration of the papers by showing a number of illustrations, both one-color and four-color process, as well as solid tints in a number of colors under the text matter on the different pages, and various features of the papers are

emphasized in these demonstration pages. In the back half, the pages are blank and perforated at the left-hand side so they may be torn out for testing or for sample sheets.

A FOUR-POINT COLUMN-RULE DEVICE designed especially for newspapers which have changed from the conventional six-point column rule to a four-point rule has been developed by the Intertype Corporation. The device will automatically make the adjustments on a line-composing machine for casting slugs  $24\frac{1}{2}$  or  $18\frac{1}{2}$  ems long, the lengths required for double- or triple-column measures. A cam, attached to the vise frame, and a stop plate constitute the principal mechanism of the device, which can be made inoperative when not needed. The device can be applied to any line-casting machine, though it is not needed on machines that are equipped with the automatic-quadding device. The Intertype four-point column-rule device can also be adapted for use with a three-point column rule.

"IDEAS FOR CHRISTMAS GREETINGS" is the title of a portfolio, one that should prove a distinct service to its field, which has been mailed to printers in the Chicago area by the Swigart Paper Company, of that city. The portfolio was developed to give the printer a selling tool with which he can solicit orders for Christmas greeting cards, cards which he can produce in his own plant. The Swigart company does not sell the cards but will furnish the printer electros of illustrative material at scale prices. Examples shown in the portfolio are suitable both for personal and business requirements, particular emphasis being placed on business cards where quantities are larger and the printer is offered the possibility for securing repeat business from year to year.

By furnishing electros, the company believes that the printer will be placed in a favorable position to meet competitive forces by creating many original cards, varying the verse and the color scheme to suit individual requirements. The flexibility of the entire portfolio, Swigart points out, makes it possible for the printer to please the most exacting taste among Christmas card buyers.

★ ★

### Printing Machinery Exports

Exports of printing machinery, as reported by the United States Department of Commerce, for the month of May, 1938, were valued at \$1,110,142, this being an 11 per cent decrease as compared with the figure of \$1,245,337 for May, 1937. Overseas consignments, it is stated in the report, were at reduced levels in all types of machines except printing presses, the shipments of these increasing to \$583,344 as compared with \$523,291 for May, 1937. Typesetting machines exported were valued at \$197,527 for May, 1938, compared with \$323,312 for May, 1937.

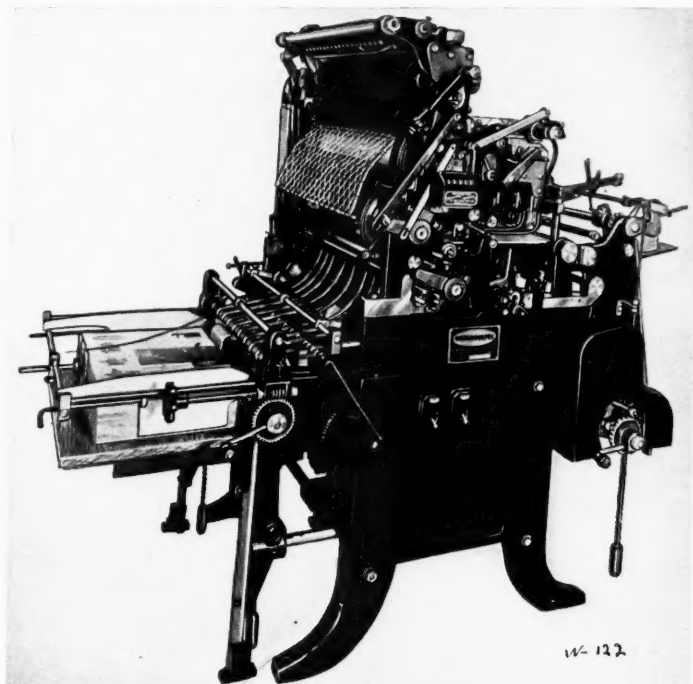
*World Machinery News*, issued by the Machinery Division of the Bureau of Foreign and Domestic Commerce, for May-June, 1938, gives the value of printing and book-binding machinery exports for January to March, 1938, as \$2,999,477 as compared with \$2,574,677 for the corresponding period of 1937. For the first four months of this year, January to April, the figures are given as \$3,875,449, while the corresponding period last year showed \$3,773,546.



A NEW WEBENDORFER OFFSET JOBBER which takes a maximum sheet 14¾ by 18½ inches in size, and which is exceptionally fast and also offers the possibility of changing from one job to another quickly, is being placed on the market by the Webendorfer-Wills Company, Incorporated, Mount Vernon, New York. The maximum printing surface is 13¾ by 17¼ inches, and maximum plate size 17 by 18 inches and .009 inch thick.

quirements of the purchaser. A soft-rubber base, it is stated, is the most expensive at the outset, but in the end it will be found to be the cheapest, as these soft-rubber bases are guaranteed for a period of four years from defects in material and workmanship, and their ordinary period of life is said to be much more than four years.

The great advantage of this new system, as stated in the announcement, is that when



*New Webendorfer offset jobber; exceptionally fast; equipped with vacuum air feeder*

The press is also arranged to accommodate a plate 7 by 9 inches, which can be put directly in a typewriter for typing.

The press is equipped with vacuum air feeder, which may be operated independently of the press, and can be furnished with either extension pile delivery or chute delivery. The feeder takes approximately 18 inches of stock, and the pile delivery handles the same amount. Ample ink distribution for handling a general line of commercial offset printing is also included in the equipment. The new press has anti-friction bearings wherever possible. A one-half horse-power motor operates press; a one-third horse-power the feeder.

AN ANNOUNCEMENT from the Sam'l Bingham's Son Manufacturing Company, whose headquarters are in Chicago, calls attention to advantages of a new method of roller coating that the company is featuring, and to its new soft and inexpensive roller base used in its roller-coating system. The system involves a new type of roller, a roller having a durable roller base surfaced with renewable glue-glycerin composition, the coating or surfacing being applied with a roller-surfacing machine especially designed for the purpose, and the invention of C. G. Bingham, president of the company.

The bases can be made of different materials, according to the special needs or re-

quirements of the purchaser. The outer surface of glue-glycerin composition becomes marred, or begins to show wear, or loses the tackiness which is so essential to proper ink distribution, the whole roller can be put into a tank of hot water where the composition surface is removed, yet the base of durable rubber will not be affected. The base is then placed in the roller-surfacing machine again and a new surface applied, the roller being ready for use after a short period of seasoning.

One of the important advantages offered by this new type of roller, it is emphasized in the announcement, is in connection with split-fountain work where sectioning of the roller is desired. The surface of composition can be sectioned according to the specific needs of the color combinations used on the job, and the base itself does not have to be cut. After the particular sectioning job has been completed the composition surface can be washed off and the base recovered with composition for ordinary work or for new sectioning according to the new demands.

The surfacing machines are supplied on an installation and maintenance basis at an annual charge, the rates varying for the single coating machine and the two-color coating machine. The machines are not sold. Complete information regarding the machines and the system may be secured from any of the company's representatives.

IN THE NEW LEROCHROME CAMERA is presented what apparently amounts to a simplified and less expensive process for making natural-color photographs on photographic paper, and for making direct-color separation negatives in one shot. It offers what is actually a controlled-color process, a process in which all factors—density, contrast, development, colors, and registration—are controlled. It is a new split-radio-beam camera for taking direct-color shots, producing three color-separated negatives in the one exposure, offering the possibilities of making natural-color photographs on photographic paper; also, as it produces the three sharp color-separated negatives in the one exposure, black-and-white prints from these negatives can be used for making plates for three-color process printing without any further color separation on the engraver's part.

The result of two years of intensive research by the LeRoys, chief chemists of the International Photographic Research Laboratories, of New York City, the Lerochrome direct color-separation camera, it is stated, employs a new split-beam reflection and transmission semi-dialate system which overcomes difficulties formerly experienced in securing balanced color films, especially the red record film. The correct amount of light is secured through the use of a new silvering method for the mirror, or reflector, which is also dipped in a solution of uranium, a radioactive metal, and treated so that the reflection is brought up to its highest peak.

The camera is loaded with three films, otherwise the operation of making the exposure is the same as with any ordinary camera. A Lero-Densitometer included with the camera keeps every step in the making of natural color prints under control. Negatives are developed in the same manner as ordinary black-and-white negatives, the only change being in the developer formula.

Lerochrome cameras come in several different models, two models for photoengravers, and offer the advantage of a candid direct-color camera using 2¼-by-3¼-inch films which can be enlarged to 11 by 14 inches, or the larger 5-by-7 professional model, so that color shots can be taken in the studio or wherever the subject happens to be.

GREETING MONOTONE, ten-point, duplexed with ten-point Adonis, and twelve-point Bernhard Fashion with Park Avenue, are

Intertype 10 point Greeting Monotone  
duplexed with 10 point Adonis 12345  
Set in 12 point Bernhard Fashion  
duplexed with Park Avenue 1234  
**ABCDE abcdef 123**  
**ABCDE abcdef 123**  
**ABCDE abcdef 123**  
**ABCDE abcdef 123**

among the new faces and combinations announced this month by the Intertype Corporation. These faces will be cut in sizes from ten to eighteen-point. Cairo with italic, and Cairo Medium with italic, are also included in the additions to the company's two-letter display faces.

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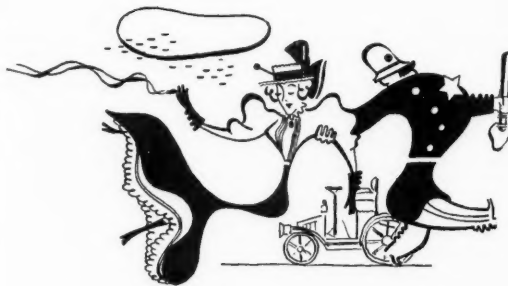
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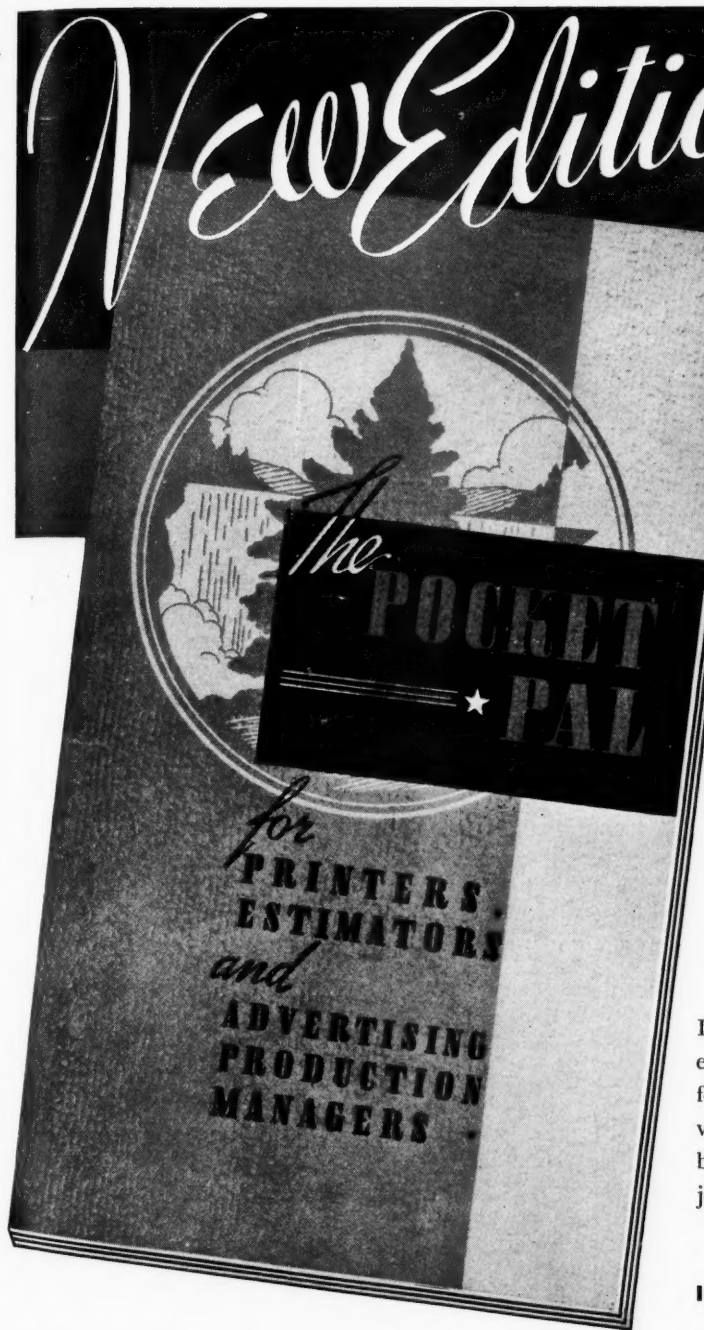
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# The Inland Printer

J. L. FRAZIER, Manager

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THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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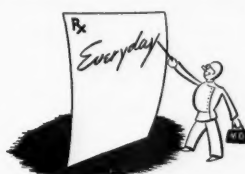


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The cost of putting round holes in paper is so involved with variable factors . . . so beset with "ifs" . . . that the subject can't be summed up in a single sentence. Nor can indefinite comparisons be accepted as final!

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The advantage in choosing a Challenge Paper Drill is that you can select the model that best fits your current needs and graduate later to a larger machine in the same line. Then, your operator won't have to be "broken in" on an entirely different make of drill. She will already be familiar with many of the operations, because certain adjustments are more or less standard on all Challenge Paper Drills.

Remember this too—Challenge is a pioneer manufacturer of single spindle paper drilling machines. There are more Challenge Paper Drills in operation today than any other make! Thus, Challenge has the advantages of prior engineering experience and checking results in the field.

A wealth of evidence is available to you—actual facts and figures that show what Challenge Paper Drills have done. Investigate thoroughly. Check every detail. Select the machine *you* need from the complete Challenge line. Write at once for specific data. See your dealer for a demonstration.



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many a printer's  
books look better*

This man knows nothing about printers' cost accounting, but he and his fellow technicians in the Nekoosa mills work to make profits for printers who use Nekoosa Bond. By Pre-Testing the paper while it is in the process of manufacture they make certain it will perform properly in your pressroom. Their machine-side checks guarantee that Nekoosa Bond lies flat, does not curl, and feeds properly. This careful control in the manufacture of selected raw material also gives Nekoosa Bond all the characteristics

that your customers demand of a first class sulphite bond—strength, stiffness, sizing, proper ink absorption, opacity, surface smoothness, erasability and correct colors. Pre-Testing makes Nekoosa Bond a paper that looks well, performs well, yet is moderately priced. You can use it with certainty of customer satisfaction and profitable pressroom performance. It is available in a brilliant white and twelve sparkling colors with envelopes to match in wove finish, in white only in antique laid and ripple finish.

*Nekoosa* **PRE-TESTED BOND**

*See this presentation!*

Here is one of the most interesting portfolios you have ever seen. Between its covers is an interesting, dramatic story of how good sulphite papers are made. And in addition there is a wide variety of printed specimens—not show pieces, especially developed, but actual jobs from shops like your own. A representative of the Nekoosa paper merchant in your area will call soon to show you this presentation. It will be well worth your while to go over it with him.



**NEKOOSA EDWARDS PAPER COMPANY**  
PORT EDWARDS, WISCONSIN







# Offset Technique

By ROYAL C. HOHENTHANER

Questions about offset are welcomed by Mr. Hohenthanner, and will be answered through this department

## Glass Cleaner

When you were here you recommended a solution for cleaning the back of negatives, printing-frame glass, transparency tables, and the like. I have lost or mislaid the formula, and would appreciate having it.—H. L., Memphis, Tennessee.

Two formulas were recommended.

### Glass Cleaner (Formula No. 1)

|                     |           |
|---------------------|-----------|
| Water               | 10 ounces |
| Acetic Acid (28%)   | 10 ounces |
| Alcohol (denatured) | 12 ounces |

Pour a suitable amount into a bottle, and after cutting a notch into the cork, sprinkle the solution liberally over the surface to be cleaned, follow this by rubbing with a clean cloth or Kleenex until dry. In the event the glass is still not properly cleaned, it may be scrubbed with a pledget of cotton saturated with the above solution, and dried as before.

### Glass Cleaner (Formula No. 2)

|           |                |
|-----------|----------------|
| Water     | 28 ounces      |
| Cellulose | 4 ounces       |
| Perfume   | (?) as desired |

Apply either by spraying, or following the procedure as recommended in Formula Number 1. It might be well to note that Number 2 is identical to the formula used in many "gas" stations for cleaning automobile glass.

## Bichromated Gum

I am making up my own sensitizer for deep-etch plates, and my results have been very good. There is one drawback, however, and that is the difficulty in properly staging up the plate. This is because of the light brown color of the exposed print. What kind of dye can I use, or what can I do to get about the same color as — process?

I also would like to know what causes the coating to crack up after drying on whirler. Can this be prevented?—L. B., Detroit.

Inasmuch as the process referred to is of the "gum" variety, we assume that you are using a bichromated-gum formula for this work.

It is possible to dye the sensitizer, but it is not recommended in solutions of home manufacture, because of the

chemical reaction which may result. We do not know the exact reaction, but have often noted many small bare metal spots, about the size of a pin-head, on the dry coated plate when the solution was colored, whereas when it was used in a natural state, the trouble disappeared completely. From this we deduce that some sort of gas is generated, causing the formation of tiny air bells in the coating, which burst open as the plate is whirling dry.

There are several dyes available, but we recommend "Brilliant Blue" obtained from Du Pont or else "Malachite Green" from Coleman & Bell. In either one, the dye must first be entirely dissolved and allowed to stand twenty-four hours, after which the required amount is carefully decanted and then filtered through filter paper in a painstaking manner.

Cracking or checking may be caused by contraction of the coating due to employing gum-arabic solutions which are too greatly concentrated, or by excessively dry atmospheric conditions. In either case, the addition of a sheet or two of leaf gelatin to the sensitizer will act as a means of prevention. It is suggested that a density reading of 14° Baumé be the standard strength of gum solutions before bichromating.

The following gum sensitizer will generally give good results.

### Bichromated Gum Sensitizer

|            |             |
|------------|-------------|
| (A)        |             |
| Water      | 22 ounces   |
| Gum Arabic | 6 ounces    |
|            | (14° Baumé) |

|                     |          |
|---------------------|----------|
| (B)                 |          |
| Water               | 6 ounces |
| Ammonium Bichromate | 3 ounces |

Mix together and add:

|                |           |
|----------------|-----------|
| Gelatin (leaf) | 1½ sheets |
| Aqua Ammonia   | ¼ ounce   |

Allow to stand for a few hours, and then filter at least twice.

We believe this will prove to be generally satisfactory for your purpose.

## Photo-proofing Paper

From several correspondents come queries as to the name and source of the photo-proofing paper to be used in conjunction with deep-etch positives. (Mentioned in THE INLAND PRINTER for August, 1938.) This paper is known as "Ozalid Photo Print Paper" and is the product of the Ozalid Corporation, 354 Fourth Avenue, New York City.

Inasmuch as many dealers in blue-print supplies carry it in stock, our suggestion is to contact your local dealer, who either can fill your requirements immediately, or make arrangements to do so on subsequent orders.

## Staging Solutions

I have been having trouble when using asphaltum for staging. For some reason it chips off when the plate is in the etching solution, and at times the etch eats right through the so-called protective coating over the photographic image.

While Peridak staging paint gives fairly decent protection, it is too hard to brush on smoothly, and for this reason I don't like it.

Isn't there something else I can use for staging?—A. N., Boston.

This query refers to correcting half-tone values of a photographic plate through etching with photographic reducers. We have had several queries on this same subject recently.

There are several other staging mediums, but asphaltum is used almost universally for the purpose. It appears that some sort of residue or scum has been permitted to form on the plate's surface before staging, thus acting as insulation between protective coating and photographic emulsion. Ordinarily, asphaltum, thinned out with turpentine, adheres very well to the plate's surface. We suggest the processing operations be carefully checked over; making certain that the plates are very thoroughly washed, and then well sponged with a wet pledget of cotton to remove any film of chemical or

physical residue before the plate is placed upright in a clean place to dry.

It also might be well to make sure that the plates are properly cleaned and washed between the staging operations. Benzine should be used to remove the bulk of the staging paint, and, when the plates are apparently clean, the benzine should be followed by a thorough cleaning with carbon tetrachloride. The positive should be washed in running water at least five minutes between the various etching periods.

As to other staging solutions, our selection might be as follows:

|                 |          |
|-----------------|----------|
| Durol .....     | 4 ounces |
| Asphaltum ..... | 4 ounces |

Thin to desired consistency by adding turpentine. (Durol is a special preparation used for staging purposes in the photoengraving industry.)

Another, which is simple enough to make up, consists of a half-and-half (avoidupois) mixture of greasy transfer ink, and asphaltum, thinned with turpentine. Other staging solutions may be used resembling the one known as Peridak, but, as A. N. points out, they are all difficult to apply smoothly and for that reason are not especially to be recommended.

## Lithographic Plate Graining

I am interested in graining my own litho-press plates, and want some detailed information on the subject. First of all, what constitutes a suitable grain for offset, and why is it that some shops prefer extremely fine grains, while others employ those of a very coarse nature? How is this difference in the grain of the plate obtained?

Is it necessary to remove the old grease image from the plate prior to regaining, and if so how is it done?—R. R. P., Indianapolis.

The texture of the grain is largely a matter of individual preference, although the general idea is to base the selection on the type of job to be printed. For example, a fine-screen halftone would hardly print smoothly after being broken up through the use of an extremely coarse grain, and on the other hand it would be just as foolish to employ plates with a velvet-like grain for work of a coarse variety where the longevity of the plate is a prime consideration. It's just a matter of simple judgment, as a rule.

Remember that the extremely fine grains are much more apt to scum or tint than those of a coarse texture, and that when the grain is worn down smooth the plate must be made over. From this, it is apparent that *suitable grain* means one which produces max-

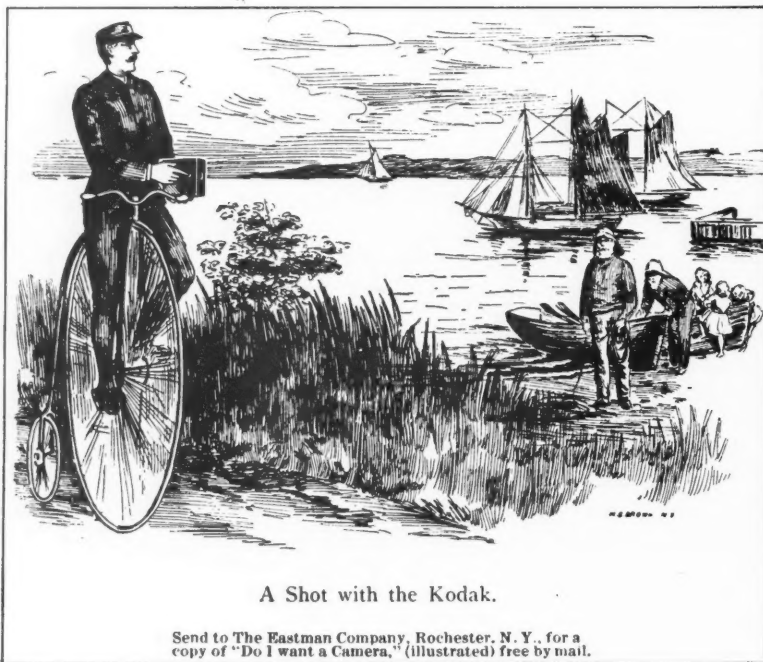
imum definition of the printing image, but is still coarse enough to facilitate clean and reasonably durable press plates. A system of designating various textures of grain according to number is sometimes used, but because of the difficulty in actually measuring depth and breadth of the miniature mountains and valleys, the accuracy of the method is questionable. For this reason, we merely say four types of grain should be used:

1. Smooth—extremely fine texture for proofing purposes.
2. Fine—velvet-like to the touch for *fine* halftone and deep-etch plates.
3. Medium—slightly rougher and deeper for *average* commercial printing work.
4. Rough—coarse grain for *rough* poster work, printing on news-print, and so on.

The texture of the grain is controlled by five factors:

The composition and size of the marbles which are forced to roll on the surface of the plate; the composition and size of the abrasive or graining material (sand); the amount of water that is used; the length of time the plate is grained, and the time which elapses between the additions of fresh

## BEFORE THE HALFTONE PROCESS WAS KNOWN



A Shot with the Kodak.

Send to The Eastman Company, Rochester, N. Y., for a copy of "Do I want a Camera," (illustrated) free by mail.

• We don't know whether a set of balancing lessons came with the camera or not, but this is one of the advertisements used by the Eastman organization before the days of the halftone. The first kodak advertisement appeared in the year 1888.

"When Kodak began to use *halftone* outdoor scenes as illustrations in its advertising," says a writer on the subject, "it also began to teach advertising men effective use of the photograph and to contribute to the development of the artistic in advertising. . . ."

This illustration is reproduced through the courtesy of Kodak, the excellent house-organ edited for Eastman employees. The Eastman company turns out ten house-organs, has its own engraving department, and a print shop where booklets and other direct-mail pieces are imprinted with dealers' names.



abrasive and water; the speed in which the graining tub is oscillated.

While all the foregoing play an important part in the type of grain which results, and while, with suitable alterations, any one of them will produce radical changes in texture, it is general practice to rely on the graining time only to secure the desired effect. Allowing a plate to remain in the machine for long periods promotes fine textures, while shorter time with frequent additions of abrasive material results in those of a coarser variety.

It is possible, through prolonged graining, to remove the previous printing image, but the practice cannot be recommended. Many plate grainers use a solution of lye (sixteen ounces to a gallon of water) to remove the old image before regraining, but, because it sometimes etches in weak spots and will corrode if not properly removed, we suggest washing out the image with turpentine or carbon tetrachloride followed by treating with a strong cyanide solution. (While it is well to remember that cyanide is highly poisonous, and that deathly gas—hydrocyanic—will result when cyanide is brought into contact with certain acids, it is a known fact that lithophotographers have used the chemical for the past thirty years without trouble.)

After scrubbing under running water the plate is ready for the graining machine operation.

Since plate graining is one phase which permits the substitution of metal plates for the old, but very porous, Kelheim or litho stone, it is an operation which must not be slighted in any way whatsoever.

A careful study of plate graining is recommended before one attempts to perform the operation.

### Highlight Effects

A. H., of Chicago, sends us some very creditable samples of planography in which the highlights (white paper areas) are clean, although no opaquing has been done on the negatives. His letter is self explanatory:

Recently I was reading your interesting discussion on the highlighting of planograph copy. The problem mentioned in the August issue of THE INLAND PRINTER seems to be similar to our own.

Perhaps suggestions from an outsider are out of place. But just taking a chance that what we are doing may be new and of interest to your readers, I will pass it on.

For small halftones we use negatives that are screened so as to print a very fine point in the highlight areas. We place a piece of

tissue paper over the negative before laying it down on the plate for printing in the vacuum frame. All our work is done with albumen plates. These are various types of tissue, and we determine the proper kind by putting it over the negative on the opaquing table.

## Big Business ?

There's been a lot of discussion lately as to what constitutes a little business man. Fact is that when the employe no longer calls the boss "Jim" or "Charlie," then he's become a big business man.

A well edited house-organ permits employer and employe to know one another by their first names. In these days of radio bazoo, it seems as if a little horse sense and mutual understanding for consumption on the premises are worth the effort.

The Mulford Company has had a varied experience publishing house-organs ranging from mere printing to complete supervision.

*The Mulford Company, Detroit, usually puts a neat touch of humor in its ad copy, as above*

With proper timing, it is surprising how much of the pure white can be retained on the plate. A 133- or 120-line is the preferred screen in this connection.

Many thanks, A. H., for your suggestion, which may be of real benefit to our readers.

### P. H. Control, Lithography

I read with much interest the article in THE INLAND PRINTER entitled "Operating the Offset Press." Reference to the P. H. testing device in particular attracted my attention. I would appreciate it very much if you could let me know the P. H. formula, and also tell me how I can get the P. H. testing device.

I am operating a Mann high-speed offset machine, and am doing photolitho work continuously. A newspaper house in Melbourne uses P. H.—4.7 formula which is proving very successful, and I should like to procure it if possible.—R. F. B., Victoria, Australia.

This query is in regard to Hans H. Gugler's splendid article in the May issue. Detailed information, prices, and all necessary data may be obtained from the La Motte Chemical Products Company, Baltimore, Maryland. The brochure this concern has prepared on the subject, titled, "A Report on P. H. Control as Applied to Photo Lithography," is both interesting and educational. It can be obtained free, provided a company's letterhead is used.

## Coverage of Offset Inks

We are particularly interested in the method used to determine the coverage of the various colors in offset printing.—W. U., Philadelphia.

We assume W. U. is concerned with estimating ink consumption via offset.

There are said to be several charts published which furnish the necessary information on this subject, but inasmuch as the actual coverage is so affected by the quality of the ink, the type of paper, and individual shop conditions, such as personnel, condition of presses, and so forth, the accuracy of such prepared charts would be a little doubtful. Unquestionably, it is far more satisfactory to work out a suitable ink consumption chart in the individual shop.

This is accomplished by keeping a careful record of the quantity of ink used on each job and then calculating in terms of square inches the amount of paper covered. These figures, together with the kind of paper used and all other press data, are then noted on a specially prepared envelope into which is placed a good press proof of the completed edition.

After a length of time, depending on the variety and amount of work encountered, a chart is compiled from the tabulated data by averaging up the coverage obtained with the various inks, papers, and so forth, throughout the test period. A chart made up this way is quite reliable and gives necessary press data almost at a glance.

An approximate guide as to what may be expected in regard to the coverage power of the various colors:

To print a solid ink form 38 by 52 on 1,000 sheets of offset stock, using a decent grade of ink, will require, approximately estimated:

|              |         |
|--------------|---------|
| Yellow ..... | 12 lbs. |
| Red .....    | 6 lbs.  |
| Blue .....   | 6 lbs.  |
| Black .....  | 10 lbs. |

On coated stock, these figures may be reduced about 40 per cent.

A method sometimes used for estimating ink for black-and-white work is based on simple arithmetic. In this case, the length of the sheet is multiplied by the width and the result divided by two, after which a decimal point is placed two ciphers from the right-hand figure. This represents the approximate number of pounds of ink required to print 1,000 sheets of offset stock with a solid ink form (full coverage) in the sheet size required.

For example, supposing the sheet size is 38 by 52, as above:  $38 \times 52 = 1976 \div 2 = 988$ . After pointing off the decimal, the figure reads 9.88; converting this to terms of pounds, we have approximately 10 pounds, or a figure which is pretty close to that given in the table already noted. The same method may be used in estimating color work, except that the final figure must be altered to conform in ratio to variance in covering power.

Inasmuch as both of these given formulas result in full sheet coverage, when estimating an actual job it becomes necessary to reduce the ink quantity we have given proportionate to the area of printed matter required. This may be done either by the "per-square-inch" method or according to the popular method of comparing the percentage of color with that of the surrounding white paper.

★ ★

### ***With Cartoon and Jest***

There's nothing high-hat about the advertising issued by the Hamilton-Smith Typesetting Company, Pasadena, California. Folders put out by this firm are apt to carry cartoon illustrations of practically anything—from unflattering sketches of the principals to a row of jackasses, representing "the staff." What the advertising loses in dignity, it makes up for in novelty; and it is quite likely that Hamilton-Smith is making a considerable impression—one way or another—on all who receive its messages.

"For the past seven years," says a recent folder, "this type house has been serving San Gabriel and San Fernando Valley printers in various needs. Most of this time we have been operating under the firm name of Hamilton-Coöper Typesetting Company; however recently Mr. O. R. Smith (the photograph on the right, with the big ears) purchased the interests of Mr. R. A. Cooper, and beginning July 1, the firm will be known officially as Hamilton-Smith Typesetting Company. This should in no way interfere if you have already made out your current check to Hamilton-Coöper. Don't change your mind and throw check away, as we have arrangements at the bank to accept them for some time yet. . . .

"Laying all jokes aside, we and our staff take this method of thanking you for your liberal patronage and hope you see fit to continue to let us serve you in the future."

## **NEW LITHO-PLATE PREPARATIONS**

● Two new lithographic plate preparations, applicable to either zinc or aluminum, are now being offered to the general trade. One is termed "Plateco Plate Base" and the other "Plateco Fountain Etch."

The plate base is intended to replace the time-honored platemaking etches (white etch, and the like) and gum-arabic solutions; while the fountain etch, a non-irritant so far as skin conditions are concerned, replaces the highly poisonous fountain etches, still popular in many shops, containing chromic acid. Apparently these preparations possess some real merits and are worthy of a fair trial. The following is a general description.

A press plate is made up by means of albumen-bichromate, hand-transfer, deep etch, and so on, or according to the method preferred in the individual shop, and at the point where ordinarily the image is etched and gummed up, Plateco Base is applied. This is distributed as evenly as possible by using a clean sponge saturated with the solution, followed by a further smoothing out with clean soft cloth. After drying five minutes with the assistance of an electric fan, the ink is washed out as usual with turpentine and a smooth coat of Dubar, Asphaltum, or lacquer applied. The plate is now ready for the press.

The chemical action of Plateco Base supposedly promotes the following:

(1) It desensitizes the bare areas of the plate representing white paper on the printed job to the extent that they become practically impervious to the action of greasy ink; thus preventing the formation of scum and the like.

(2) The grain of the plate is sealed with such a very fine film that it not only prevents oxidization but also prevents the printing image from spreading beyond intended bounds.

(3) The plate base renders the surface of the plate more porous than usual, and therefore less water may be used in printing. For this reason, the printed inks retain much of their original brilliancy.

(4) When the albumen-bichromate method is used, it hardens the basic image to a surprising degree, thus actually improving the quality and durability of the plate.

(5) The solution is consistent; is not affected by atmospheric changes; can be used as often as desired without

danger; and will not cause streaks in the most delicate halftone or crayon jobs being produced.

Points one, two, and three are proven very readily by merely a glance over the instructions for the press-room. "The plate may be left in a dry state, without gumming, during make-ready finding position, changing colors, loading and reloading feeders, and delays due to small mechanical repairs. In the event the plate rolls up solid, drop the dampers and run until the image is again sharp and bright."

Number four is proven by soaking both a plate processed in the ordinary manner and one that's produced by "Plateco" in a caustic bath overnight. The claim here is that the usual albumen image is easily removed while the Plateco image is not only difficult to remove but in some cases can be "rubbed up" to a normal condition again; providing, of course, the grain has been uninjured through the immersion. Plates of the latter type generally require about twenty minutes extra time in the graining machine for re-use because of this added durability.

Plateco Fountain Etch is designed especially for use in conjunction with the plate base already described—in fact, nothing at all is promised in regard to results if this is not employed.

The strength of the fountain etch is varied according to the type of job to be printed. Recommendations are: one ounce of Plateco to one gallon of water for ordinary line work; two ounces to a gallon for halftone work; and three ounces to a gallon for abnormal plate conditions. If the latter amount must be used, the job must be watched carefully due to the image sharpening up and finally blinding.

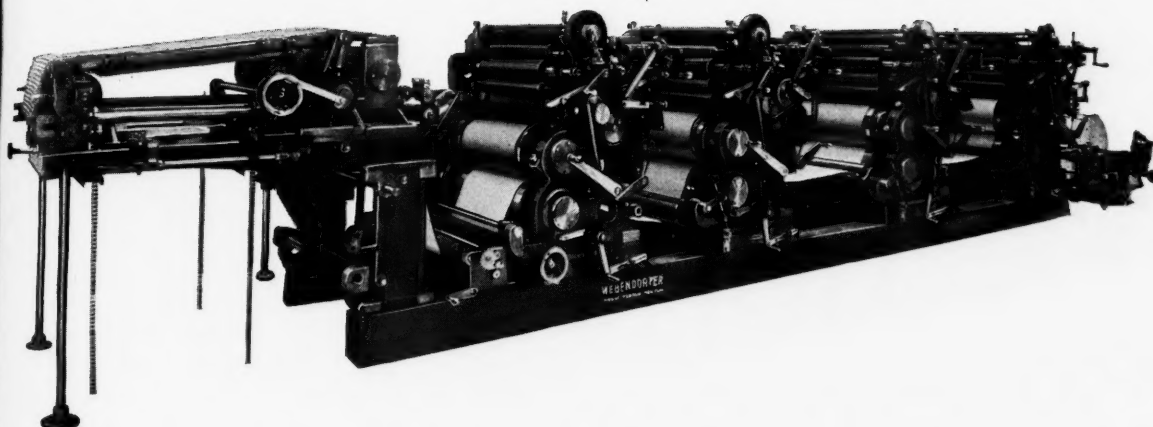
The cost of these new solutions is low enough so that every lithographer can give them a thorough trial. If the actual shop test we had the pleasure of witnessing is any criterion, we predict the process will be accepted.

In the demonstration we saw, the plate base was applied to a very fine, delicate crayon plate comprising at least a week's work. Without rolling up, it was put on the press and the makeready accomplished with no attention being given the plate at all. Despite the fact that at one stage the entire plate was covered with ink, the job ran surprisingly sharp, without any ill effects being noticed.

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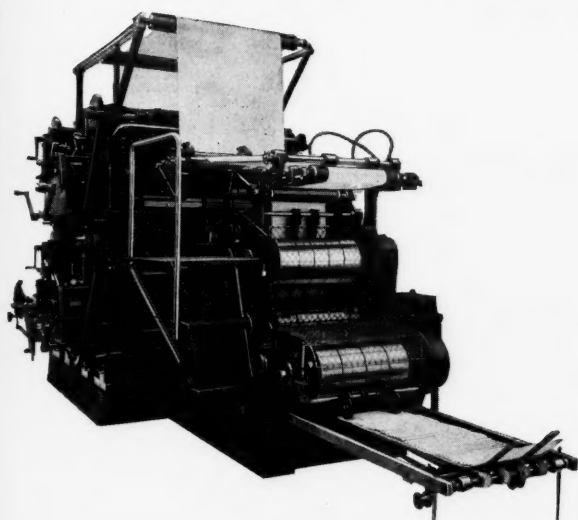




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| Autographic Register Co. | -       | 12 Web Units |
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79

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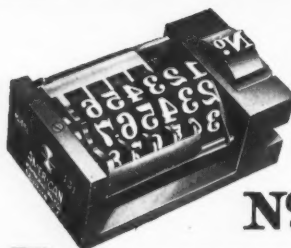
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BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

## Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of March 3, 1933.

of THE INLAND PRINTER, published monthly, at Chicago, Illinois, for  
State of Illinois } ss. October 1, 1938.  
County of Cook }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared J. L. Frazier, who, having been duly sworn according to law, deposes and says that he is the Editor of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—The Inland Printer Company.....Chicago, Illinois  
Editor—J. L. Frazier.....Evanston, Illinois  
Managing Editor—J. L. Frazier.....Evanston, Illinois  
Business Manager—J. L. Frazier.....Evanston, Illinois

2. That the owner is: The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. The stockholders of The Inland Printer Company are: The MacLean Publishing Company, Ltd., 481 University Ave., Toronto 2, Canada. The stockholders of the MacLean Publishing Company are: Col. J. B. MacLean, 7 Austin Terrace, Toronto, Canada; Horace T. Hunter, 120 Ingewood Drive, Toronto, Canada; Herbert V. Tyrrell, Willowdale Post Office, Toronto, Ont., Canada.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. L. FRAZIER, Editor.

Sworn to and subscribed before me this 1st day of October, 1938.

FLORENCE L. PRINCE, Notary Public.

(My commission expires May 14, 1940.)

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HOLIDAY  
LINES**

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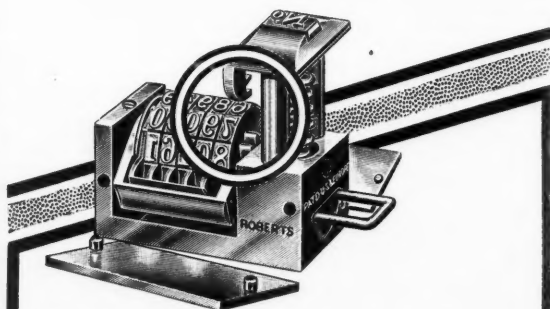
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Roberts Model 27 and Model 28 machines are the most expensive of standard model type-high numbering machines—for the manufacturer. Their exclusive direct-gear drive is relatively costly to make.

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*Balance his needs perfectly with*  
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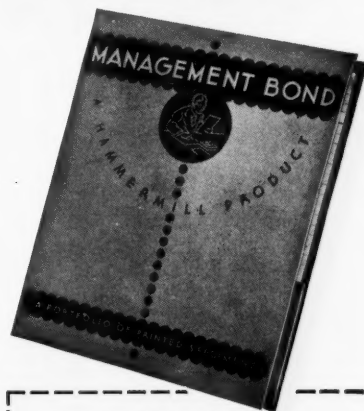
Turn such a prospect into a new and happier customer with Management Bond. This paper is uniform, dependable, sturdy. It is a Hammermill product, made by Hammermill men according to Hammermill standards. It has a fine reputation for reliable press performance, especially

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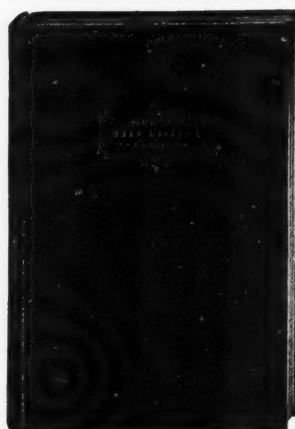
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by J. L. Frazier  
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That's just part of what R. Lionel Parks, foreman  
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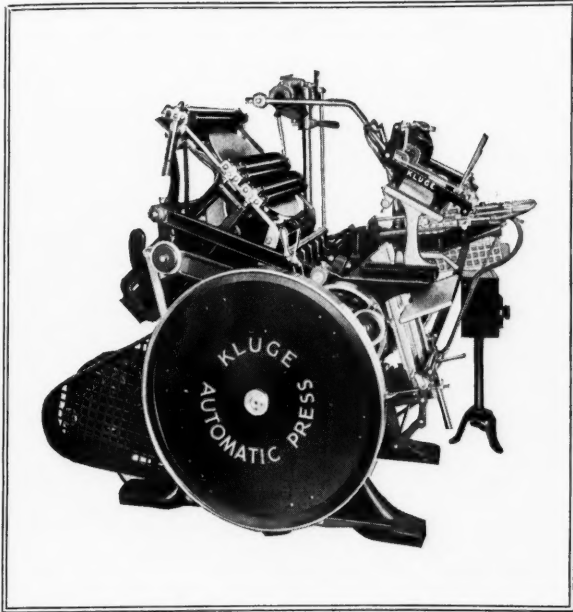
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"But," says he, "it costs money to modernize a printshop." Granted. A realization of this potent fact is the reason why the KLUGE AUTOMATIC PRESS was placed upon the market on terms that would enable it to pay for itself under normal conditions, besides leaving a margin for the printer.

Another fact worth noting is that when you've installed a Kluge, you don't need another press for die-cutting and embossing, nor yet another for halftones and finer work. The KLUGE will take care of the run of the hook on everything from tissue to heavy board. Its only limitation is size and, at that, it will take an oversize sheet when necessary. Contact our nearest branch office and let our representative give you a demonstration. Make him prove our claims for the most versatile, efficient and profitable press yet built.

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 Will Transform your Present Paper Cutter into a Modern One

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For just a few dollars you can instantly convert your old cutter into a modern time-saving, man-saving, money-making cutter.

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With Power Gauge, POWER moves the gauge forward, bringing the work into position — POWER moves the gauge back. Hairline adjustment is easy for precision cutting; more work is turned out—mid-morning and mid-afternoon fatigue is eliminated, and overtime is cut.

Power Gauge is simple, sure acting and sturdy—it will outlive the cutter. Let us show you how it works, how it will pay for itself. Write, wire or phone

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Installed in  
 Your Plant in  
 One Hour

The operator merely observes the measure gauge to determine the desired cutting position. 2 or 3 days of operation and the most experienced man can stop the gauge in the precise cutting position.

1  
 A touch of the switch and the back gauge moves forward or backward. Releasing the switch stops the gauge with the stock in position for cutting.

2  
 An effortless touch on the wheel, by hand, permits forward or backward adjustments up to one inch for 100% cutting accuracy. This outstanding feature provides for hair line trims.

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NO. 1 QUOIN

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 PROOF  
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*On every Desk*  
*Correct Bond*

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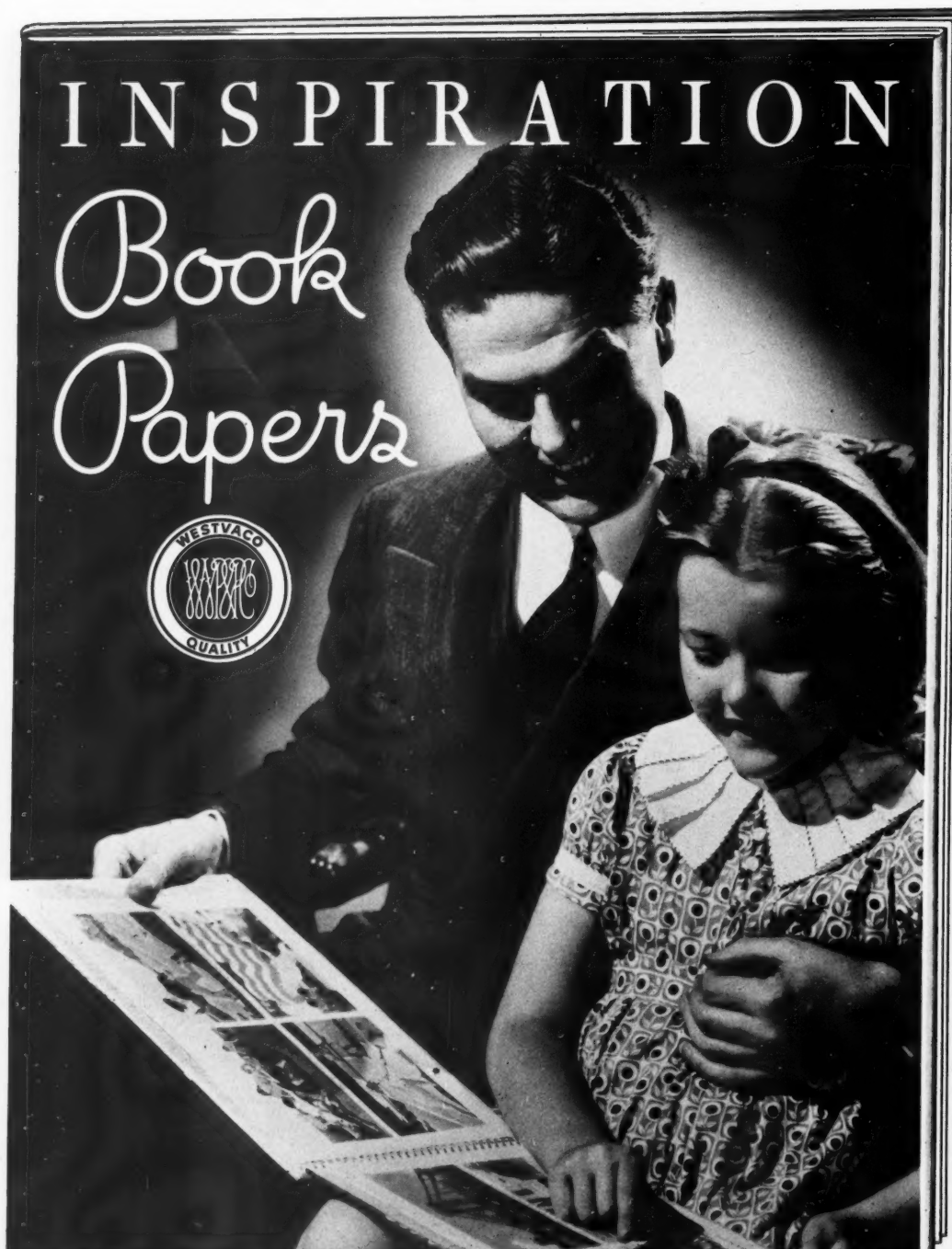
THE AETNA PAPER COMPANY, DAYTON, OHIO



**CORRECT BOND ENVELOPES** are manufactured under our own management by our affiliated subsidiary **DAYTON ENVELOPE COMPANY, DAYTON, OHIO**

# WESTVACO SAMPLE BOOKLETS for 1938

*A New Series of Booklets Showing the Westvaco  
Mill Brand Line of High Grade Printing Papers.*



Reproduced above is the cover of the Inspiration Line of Book Papers, containing samples of all the regular substance weights

In addition to the above, the following sample booklets will be available during 1938:

Pinnacle Enamel, Blendfold Enamel, Sterling Enamel, Piedmont Enamel, Ideal Litho—Piedmont Litho, Clear Spring Papers, Marva Papers, Inspiration Offset, Inspiration Ledger, Westvaco Bond, Mimeograph Papers, Index Bristol and Post Card.

*Copies may be obtained from your Westvaco Distributor*

## WEST VIRGINIA PULP AND PAPER COMPANY

# INSPIRATION BOOK PAPERS

SUPER • ENGLISH FINISH • EGGSHELL

Along with the many forward strides in printing and publishing has come progress in papermaking, as evidenced by the development of special papers to perform special tasks—to fill specific needs which this progress imposes.

This is particularly noticeable in the field of book papers—those grades comprising the bulk of all advertising and publishing printing papers. And it is emphasized in the Westvaco Line of INSPIRATION Book Papers.

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A particularly satisfactory and economical paper for publications, house organs, catalogs and other printed pieces in which various engraving techniques may be successfully used. INSPIRATION SUPER is distinguished for its smooth surface, its excellent strength, its uniform color, and its sharp, clean receptivity to type and illustrations.

## INSPIRATION ENGLISH FINISH

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## INSPIRATION EGGSHELL

The appealing antique finish of this attractive sheet is of such a character that it beautifies not only the illustration but the type layout in the printed page as well. INSPIRATION EGGSHELL has a good clear white color, and gives dependable service on short runs as well as large editions.

• • •

An attractive Sample Booklet of INSPIRATION Book Papers in the regular substance weights is available upon request of the nearest Westvaco Distributor. Its cover is reproduced on the opposite page.

The printing qualities of these INSPIRATION Book Papers are demonstrated in "Westvaco Inspirations for Printers," copies of which are also obtainable from your Westvaco Distributor.

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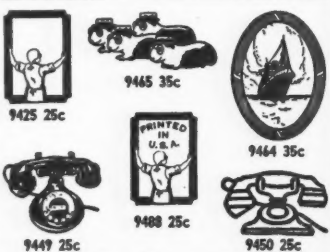


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*uniform stapling ~ stacker delivery ~ quality workmanship*



This efficient, modern machine backs up your delivery promise with quality workmanship—on all saddle-stitched jobs, large or small.

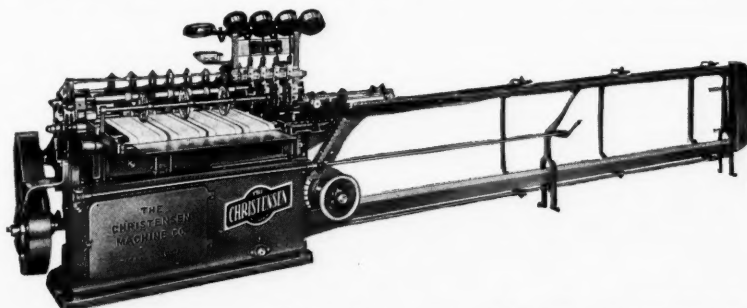
With a single Christensen Gathering and Stitching Machine, you can match the production of three or four Single Head machines. The machine performs its duties noiselessly and accurately as fast as it can be fed, and delivers the work in neatly stacked order. Various models handle work from 2½ to 18 inches wide by 5 to 39 inches long in single booklets or in gangs of two or more up.

Its higher speed and greater efficiency reduce your production costs—with a real improvement in the accuracy and quality of workmanship. The staples are well-placed and uniform. Signatures are regular. There is less spoilage and no smearing of work.

You get stacker delivery. Various models handle up to 27 inch sections in a single stitcher-head operation. Production speeds range from 3000 to 9000 operations per hr. depending upon the nature of the work.

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*Write today for complete information, no obligation of course*

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*Branch Offices and Distributors*

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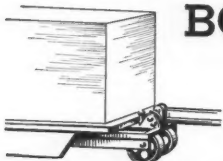
Provides most effective sheet separation—non-toxic—perfectly harmless—free from offensive mist—In one gallon, five gallon and 55 gallon containers. New low prices.

*Paasche Airbrush Co.*

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CHICAGO, ILLINOIS

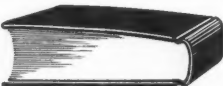
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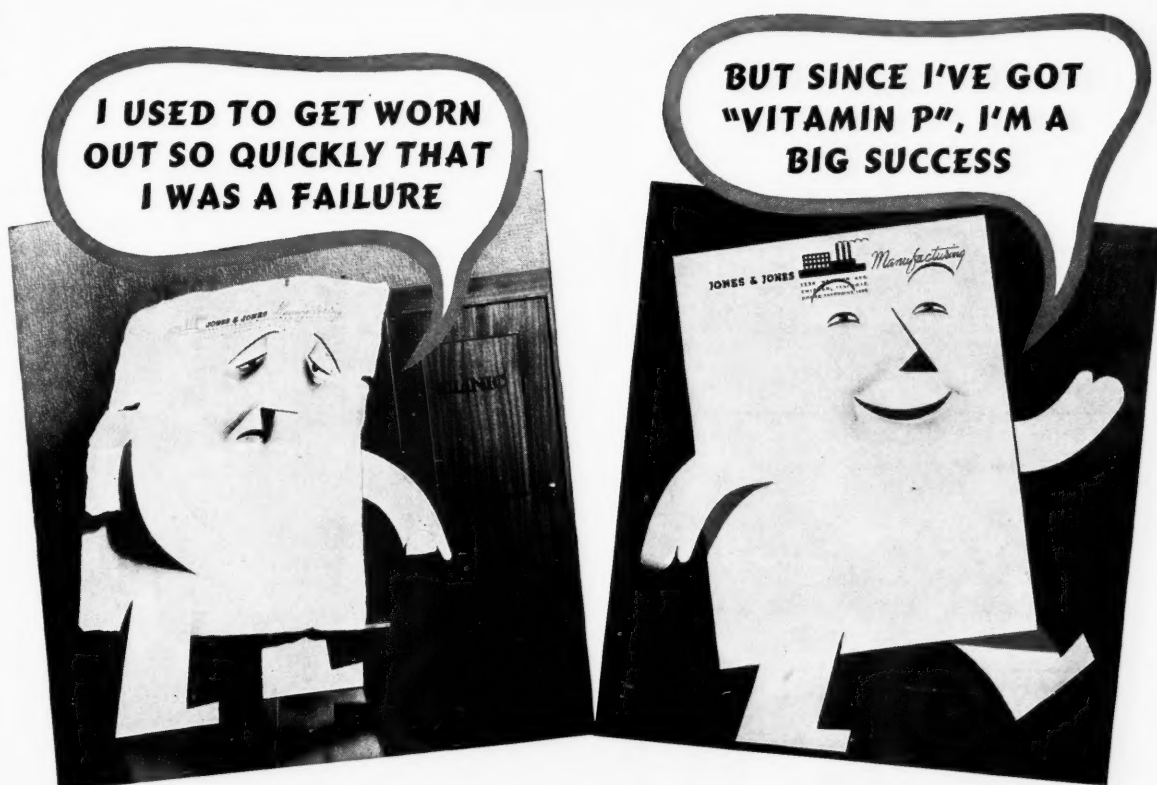
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COMPANY**

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The Milwaukee Flat-bed Bronzer is used with both flat-bed and offset presses. Sizes run from 19" to 75" also rebuilt machines. Guaranteed performance.

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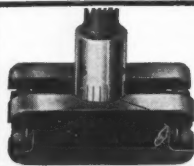


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FASTER  
STRONGER  
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Speedy plate mounting . . . precision registering . . . automatic locking . . . cuts cost and speeds up rotary press production.

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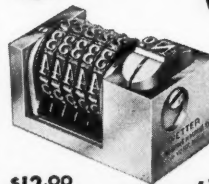
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3 Wheels, Solid Plunger. Slide Plunger, \$1 Extra.

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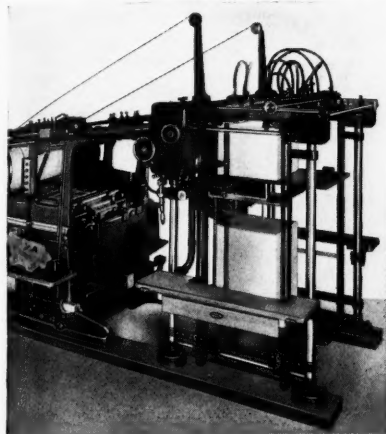
MADE BY ALL DEALERS AND BRANCHES  
AMERICAN TYPE FOUNDERS

MANUFACTURED BY WETTER NUMBERING MACHINE CO.



## The Dexter One-F Feeder

*Built for  
Presses up to  
38x50" Sheet Size*



The 1-F Feeder was primarily developed to feed the new Miehle No. 41 and No. 46 Presses, one- and two-color. After meeting the exacting specifications for accurate register, high speed and quick adjustments demanded for these modern presses, the 1-F Feeder has been adapted to larger sizes of Miehles, and the various makes of other presses up to the 50" sheet size.

This highly efficient feeder is now operating on several sizes of Miehle and Babcock Flatbed Cylinders; and also on the smaller sizes of Miehle Offsets and Rotogravure Presses, Cottrell Rotaries and L & M. Rotogravures, which run at much higher speeds than the flatbeds.

The simplicity of this feeder and its ability to handle stock from French Folio to 25 point cardboard, recommends it for replacement of the older style feeders on your flatbeds and other types of presses. It will give you more sheets per running hour and reduce setting time. This feeder is now furnished for sheet-by-sheet feeding or for stream feeding, as desired. Ask for 8-page circular giving complete details of the 1-F.

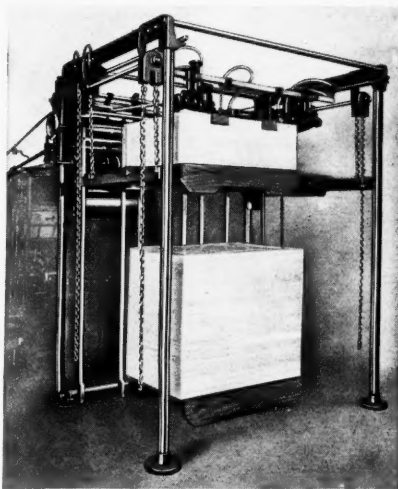
## The Dexter CS Feeder

*for Presses Larger Than 38x50"*

HAS MANY RECENT IMPROVEMENTS

The present Dexter CS Type Pile Feeder which for many years has been the standard pile feeder for a great variety of printing presses — flatbed, rotary and offset — has numerous new improvements over feeders that have been in operation three or more years:

New type ball bearing grippers; ball bearing tape tighteners and front tape



rollers; new type endless woven tapes; new design corner separators with rotary pick-up that does not nick the corners of the sheet; better distribution of compressed air and vacuum; high speed lowering mechanism for elevator; double width pumps and other minor improvements.

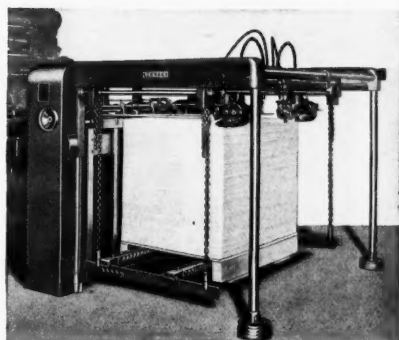
These improvements provide the means for more positive separation, better register, smoother feeder performance, and higher production, especially on light weight, extra heavy, and other out of the ordinary stocks.

The CS Feeder is attachable to the various makes and types of presses handling sheets larger than 38x50" up to the largest presses built.

Our representatives will be pleased to discuss with you replacement of your older types of feeders on your present presses.

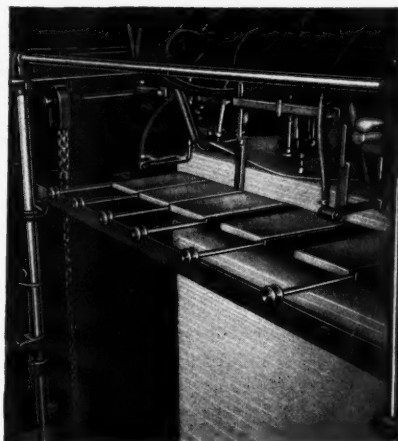
*The stream feeders are manufactured under patents Nos. 1,475,621 and 1,898,535 which are owned by us; and patent No. 2,108,702 under which we are licensed.*

## The Dexter Feeder for Offset Presses



Specially built to meet the requirements for speed and accuracy of the larger sizes of Offset Presses. This feeder is standard equipment on new Miehle Offset Presses and other makes. May be equipped for sheet-by-sheet feeding or stream feeding.

## The Dexter Cardboard Feeder—Reloaded Without Stopping the Press



The Dexter Cardboard Feeder is a new development for feeding cardboard exclusively. In addition to better facilities for separating and feeding cardboard from 10 to 50 point, this feeder is also equipped with Continuous Reloading Feature, which provides for placing a new load of stock in feeding position with no stops for reloading. Thus the printing presses, one- and two-color, and Cutters and Creasers may operate continuously at maximum speed, with consequent increase in production due to higher speeds and non-stop operation.

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CHICAGO, 107 West Madison Street

BOSTON, 118 Summer Street  
CLEVELAND, 290 Euclid Avenue

DALLAS, 1111 E. Dallas, 2241 South Avenue  
SAN FRANCISCO, LOS ANGELES, SEATTLE, Denver, St. Paul, Minn., etc.

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|--|--|---|---|--|
| <p><b>Leading Publication</b></p> <p>"THEINLANDPRINTER is still far and away the leading publication in the field of the "art preservative" and it is always a welcome arrival on my desk."</p> <p><i>Fred W. Gage, president, Gage Printing Company, Limited, Battle Creek, Michigan</i></p>  | <p><b>Best of Its Kind</b></p> <p>"Allow me to congratulate you on the increasing attractiveness of THE INLAND PRINTER. It is by far the best publication of its kind in existence today, and I read them all."</p> <p><i>Irwin Woodman, The Manz Corporation, Chicago, Illinois</i></p>   | <p><b>Solves Problems</b></p> <p>"We have found THE INLAND PRINTER helpful in solving some of our intricate problems. Your open-minded attitude has at all times appealed to us especially."</p> <p><i>Henry Holt, president, Holt Printing Company, Grand Forks, North Dakota.</i></p>   | <p><b>Essential to Selling</b></p> <p>"We received THE INLAND PRINTER for a good many years and look forward to it as an essential part of our selling department."</p> <p><i>A. E. Baldwin, sales manager, Lord Printing Company, Incorporated, of Los Angeles, California</i></p>   |  |
| <p><b>Subscriber Since 1900</b></p> <p>"I have been a continuous reader of your valuable magazine since 1900, and to miss a copy would be almost equal to the loss of an old friend."</p> <p><i>Fred M. White, Copper Publications, Topeka, Kansas</i></p>   | <p><b>ONE BASIC TEST</b></p> <p>of the supremacy of a publication is evidence of readership—proof of the fact that it holds readers year after year—that it presents the best and most complete information—that it helps readers solve their problems—that it is considered the leader—that it is one publication important executives can't be without and in many cases the only business publication they read.</p> <p>Exactly such facts, reflected in the typical reactions reproduced in the border here—a few among the thousands which are in our files—substantiate the pronounced leadership of THE INLAND PRINTER.</p> <p>There just isn't any substitute for such proof of editorial leadership, which doubtlessly shows why the leading advertisers in the printing field prefer</p> <p><b>THE INLAND PRINTER</b></p> <p><i>The printing publication with the highest paid circulation at the highest yearly rate</i></p> <div><p>Member Audit Bureau of Circulations<br/>Member Associated Business Papers</p></div> |   |   | <p><b>A Guide for 25 Years</b></p> <p>"THEINLANDPRINTER has been the typographic guide of this concern for 25 years, Mr. Scott having been a subscriber for that length of time."</p> <p><i>Artcraft Printing Company, Elgin, Illinois</i></p> |
| <p><b>Best Printing Magazine</b></p> <p>"We still think that THE INLAND PRINTER is the most representative of the printing industry of all the different journals."</p> <p><i>Hugh O. Stevenson, Portland Printing House, Oregon</i></p>   | <p><b>55 Years a Reader</b></p> <p>"I have been a subscriber to THE INLAND PRINTER since its foundation, 55 years ago. It has certainly been a worthy exponent of the printing art."</p> <p><i>Walter D. Clark, The Prompt Printer, Riverside, California</i></p>  |   |   |  |
| <p><b>Cannot Be Surpassed</b></p> <p>"THEINLANDPRINTER is the only magazine that I know of that cannot be surpassed by any other magazine. Its departments are very helpful to all concerned with the graphic arts industry."</p> <p><i>Harry W. Houser, The Houser Press, Gary, Indiana</i></p>   | <p><b>Reader for 35 Years</b></p> <p>"We are subscribers of THE INLAND PRINTER and have been a close follower of that publication for the past 35 years. To me THE INLAND PRINTER has always been indispensable."</p> <p><i>H. E. Kinsie, Kinsie Printing Company, Tulsa, Oklahoma</i></p>   |   |   |  |
| <p><b>Better Than Rest Combined</b></p> <p>"I have been a subscriber to THE INLAND PRINTER for eleven years. I also take four other printing periodicals and do not hesitate to say that THE INLAND PRINTER is a better magazine than the rest combined."</p> <p><i>B. D. Caldwell, of Winnetha, Illinois</i></p>  | <p><b>22 Years a Subscriber</b></p> <p>"We have been an uninterrupted subscriber of THE INLAND PRINTER since the beginning of our business twenty-two years ago, and to operate without it is one experiment we are not going to try."</p> <p><i>Mont. Middleton, Middleton Printing Company, Washachie, Texas</i></p>   |   |   |  |
| <p><b>Reader for 40 Years</b></p> <p>"Once I was young, now I am at least mature, and I have taken THE INLAND PRINTER for at least 40 years, perhaps longer, and I attribute what success I have had—and we have a fine plant and business—to the instruction I received from your publication."</p> <p><i>Charles F. Link, manager The Journal Printing Company, Kirksville, Missouri</i></p> | <p><b>Has Always Been Best</b></p> <p>"THEINLANDPRINTER has always been the best printers' magazine because it has grown with the craft and its articles have been enlightening on new methods and machines and the higher standards of printing. I have read it for 40 years."</p> <p><i>O. E. Strawn, president, Strawn and Company, Boise, Idaho</i></p>  |   |   |  |
| <p><b>Subscriber Since 1894</b></p> <p>"I have been a reader and subscriber to THE INLAND PRINTER since 1894. It is, in my opinion, the best printed and most attractive trade magazine in the United States and contains the best general information of every branch of the printing business."</p> <p><i>Theo. Regensteiner, president, Regensteiner Corp., Chicago</i></p>                 | <p><b>Never Missed Issue in 51 Years</b></p> <p>"I have been reading THE INLAND PRINTER steadily since 1887 and I believe I have never missed an issue. It is a real printers' magazine. It is full of valuable information presented by men who know how to write pleasingly and intelligently."</p> <p><i>John Henry Nash, Printer, San Francisco, California</i></p>  | <p><b>I. P. Favorite Since 1900</b></p> <p>"I read 9 magazines and 40 house-organs, but THE INLAND PRINTER is first. It has been first with me since 1900. I know of no single publication that has helped me as much as THE INLAND PRINTER."</p> <p><i>Edwin H. Stuart, president, Edwin H. Stuart, Incorporated, Typographer, of Pittsburgh, Pennsylvania</i></p> | <p><b>Attributes Success to I.P.</b></p> <p>"Any success I have achieved as a typographer and in the last few years as a printing plant owner have been a result of using THE INLAND PRINTER as my Bible and mentor in improving myself. I have not missed a single issue in the past fifteen years."</p> <p><i>Edward G. Conn, The Concord Press, Windsor, Ontario</i></p> |  |



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# THE INLAND PRINTER

• The Leading Business and Technical  
Journal of the World in the Printing  
and Allied Industries. Established 1883

J. L. FRAZIER, Editor

Volume 102 • November, 1938 • Number 2

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### Eastern Advertising:

John E. Allen, at 522 Fifth Avenue, New York City



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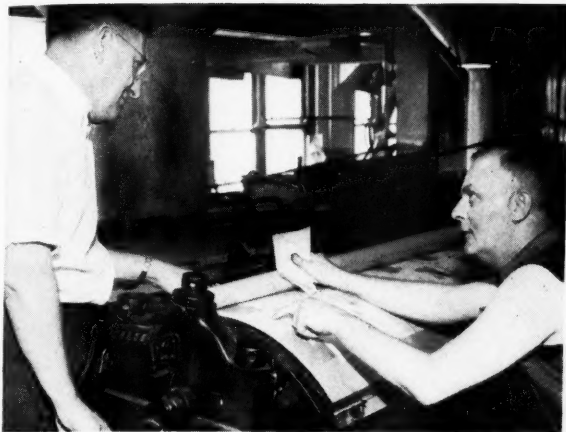
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NEELY PRINTING COMPANY



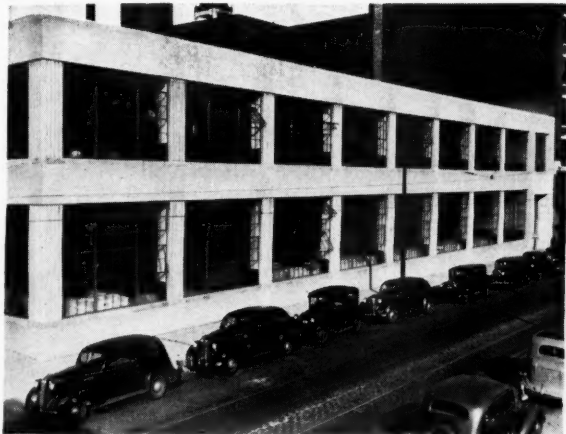
# "WE USE CROMWELL TYMPAN



"Cromwell Tympan is the best insurance against makeready troubles." That's the consensus of Superintendent Bill Heider and Pressman Frank Meyer, Sr.

## because it outwears all others"

You can take the word of Bill Heider, pressroom superintendent for the Regensteiner Corporation, Chicago. "It withstands the wear and tear of the toughest jobs we put on the press."



This recently completed addition to the Regensteiner plant houses the latest type high-speed rotary presses and modern bindery equipment.



The beautiful color plates for Esquire, Coronet and other periodicals are run off in the main Regensteiner plant on Cromwell equipped presses.



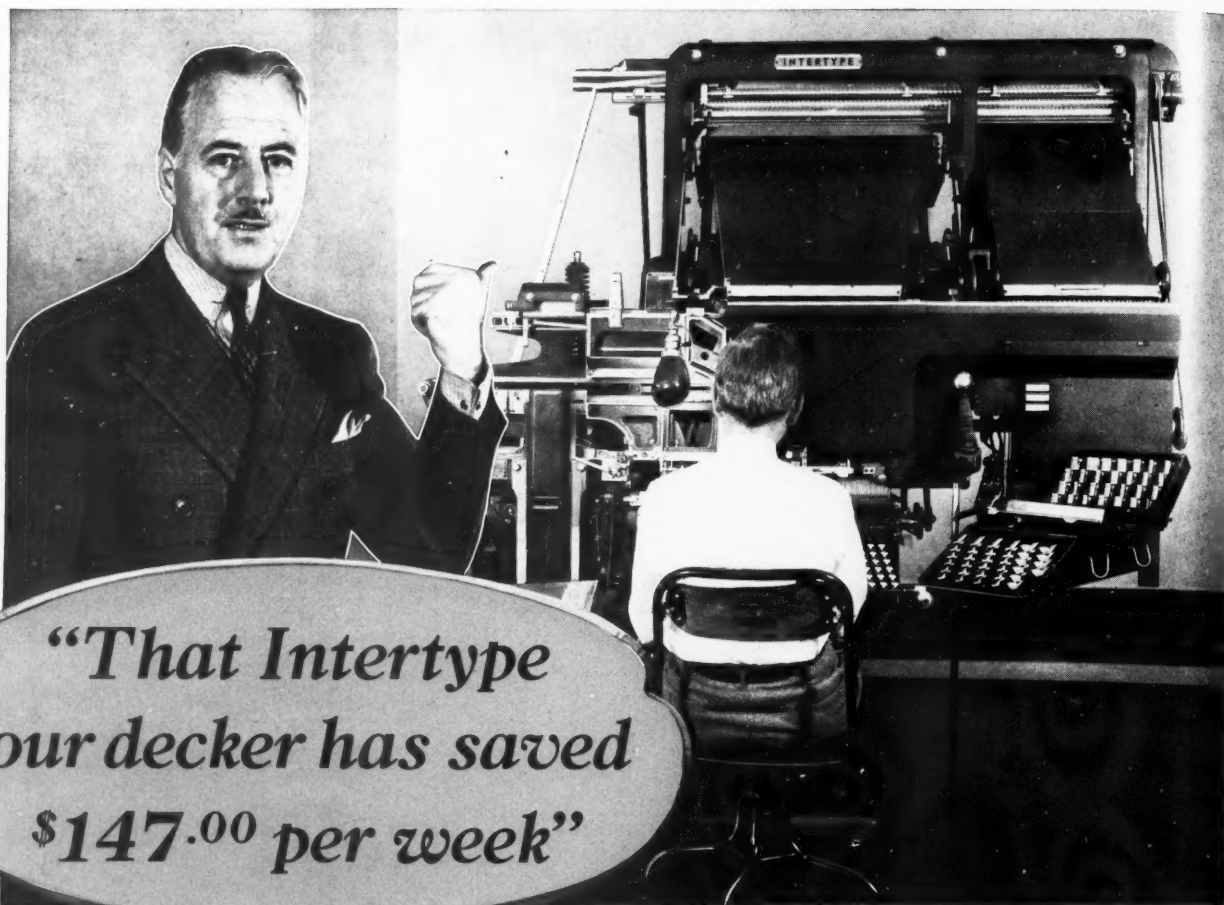
**C**ROMWELL Special Prepared Tympan can "take it." No job is too tough. No run is too long. Exclusive manufacturing processes impart a resistance to oil and moisture, a stamina that cannot be duplicated. That's why it is *unconditionally guaranteed!* Write today for **FREE** working sample giving size and make of your press.

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*"That Intertype  
four decker has saved  
\$147.00 per week"*

THINK OF IT! Direct savings of \$147.00 per week—and even larger savings expected when business improves—from one four-deck Intertype!★ This report is from a Pennsylvania composing room of moderate size. *The savings resulted from the use of Intertype display composition, in sizes from 18 point up.* More information about this Intertype—a four-deck Model H display machine—will be furnished on request; also facts and figures on other Streamlined Intertypes and how they can save money in YOUR composing room. Intertype, Brooklyn, N. Y.

★ Machine is equipped with Automatic Quadding and Centering Device.

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